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THE CARD CATALOGUE

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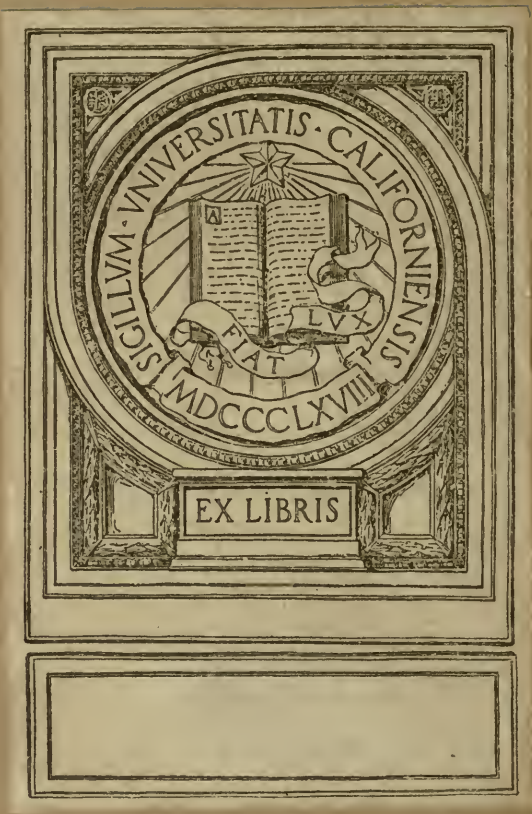
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Part of the Card Catalogue of the Institut International de Bibliographie, Brussels.
(The largest Card-Catalogue in the World).

THE CARD CATALOGUE

A PRACTICAL MANUAL FOR PUBLIC AND PRIVATE LIBRARIES: INCLUDING OTHER USES OF CARDS IN LIBRARIES

by

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PREFACE.

THE CARD CATALOGUE has become such an important factor in modern library practice that no apology is needed for the appearance of the present handbook, particularly in view of the fact that there is no other work dealing with the subject on a comprehensive scale.

This importance of the Card Catalogue has been emphasized in recent years by the action of the Library of Congress and the Institut International de Bibliographie (since copied by a number of other institutions), in printing catalogue cards that are available for use in the catalogue of any library using standard cards. There can be little doubt that this practice of central or co-operative cataloguing will become more systematically organized and generally adopted.

In view of this recognition, we have considered it unnecessary to deal with such questions as the advisability or otherwise of cards as compared with other varieties of cataloguing, and have confined ourselves throughout to the exposition of method. In short, our aim has been practical utility.

The Anglo-American code of cataloguing rules and the Subject Classification have been adopted as the basis of the catalogue entries, and examples and for class-marking them; but the information supplied throughout is sufficient, we hope, to render the handbook useful to any library using any rules or any scheme of classification.

The use of cards in cataloguing has led to their application to other details of library organization and routine, and it has accor-

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dingly been considered advisable to include descriptions of the most useful of such applications.

Our thanks are due to a number of librarians who have helped with information and advice. We have to thank also Mr. James Duff Brown for permission to reproduce the block appearing on p. 60; and M. Paul Otlet, of the Institut International de Bibliographie, for the illustration that forms the frontispiece.

W. C. B. S.
J. D. S.

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Univ. of California

THE CARD CATALOGUE.

Chapter I.

INTRODUCTORY.

1. THE Card Catalogue consists of a series of cards or stout slips of uniform size filed upright on their lower edges in a series of drawers or trays, and usually held in position by a rod passing through holes near their lower edges. The rod is usually locked or fixed by some simple mechanical device, thus ensuring the safety of the catalogue and maintaining its original arrangement. As the cards can be arranged in any order, and new cards to any number inserted at any place, it will be seen that, like the Sheaf Catalogue, the Card Catalogue has powers of infinite expansion and adaptability. It can be made to grow with the library and always be complete to date. The library can be catalogued in sections, and the catalogue will always be complete so far as it goes, and available to the public. With any of the non-mechanical methods of cataloguing, the work done has to wait on the work remaining to be done before it is of any public use; but with a card catalogue this is not the case, as ten cards can be made available as effectually as ten thousand. The form of the card catalogue, being quite unlike anything in the shape of a book, is its greatest drawback for public use; but this can be largely remedied by means of effective notices and guides, and custom soon has its usual effect.

2. As the cards are handled only on their upper and side edges, there is no very considerable wear and tear on the material of the finished catalogue. Once properly constructed, the catalogue may, for all practical purposes, be considered permanent. And as new cards are continually being inserted to keep pace with the additions to the library's stock, the effects of the handling are rendered less apparent than otherwise would be the case.

3. The earliest form of card catalogue consisted of a mere alphabetical arrangement of handwritten cards, adopted as a temporary indexing expedient. It is obvious that in work like indexing, where the entries occur in a haphazard manner but have finally to be arranged in strictly alphabetical order, each entry must be independent of the rest so as to allow any amount of reshuffling. The easiest and best

solution is to write each entry on a separate slip. Just as it is an advantage to have the entries of an index on separate slips or cards, in order to allow rearrangement or expansion at any point, so it has been found to be equally advantageous to have the catalogue of a library constructed on this principle. This may be regarded as the genesis of the card catalogue. Naturally when the work of indexing extended over several years the temporary nature of a paper slip was an obstacle. To give it permanency the slip was pasted on a card; and later the slip was superseded by a card with writing surface on which the entry could be made direct.

4. As far as is known the first to make use of the card was the Abbé Rosier, who in 1775 was engaged in cataloguing the publications of the Paris Academy of Science.* In his preface to the "General Index" he gives a description of this earliest of card indexes. The "Index" was printed on one side of the paper only, the purpose being to enter the additions on the blank pages so left. The Abbé suggested that the additions be first indexed on cards, and when a sufficient number had accumulated, that they be alphabetised and written on the blank pages of the "Index." The following is an actual entry.

TUMEUR **A.D.S. 1771**

Obs. sur les *tumeurs et engorgemens* de *l'epiploon* par M. PORTAL.

p. 541. H.p.56

The development of the card catalogue proper is more difficult to trace. Mr. James D. Brown,† who has given the matter some attention, asserts that card catalogues were in use at the Bibliothèque du Roi (now the Bibliothèque National), Paris, even before Rosier's card "General Index."

This, then, is the earliest record of its use as a library instrument. It was also in use at Trinity College, Dublin, in the opening years of the nineteenth century. For commercial indexing purposes the Bank of England adopted the card form in 1852. According to Mr. Cutter, the library of the University of Rochester (U.S.) adopted a card catalogue about 1845. It was afterwards abandoned, but later, about 1870, was re-introduced. Catalogue cards, it may be explained, are placed in sequence in a drawer or tray. The history of the card catalogue is chiefly the history of the means adopted to keep the cards in position and to prevent their removal or misplacement by wilful or careless persons. The two principal systems introduced to this end are almost identical in form. We refer to those of Staderini and Bonnange. Bonnange invented in 1866, and improved in 1874, a card in two parts joined by a hinge. In the bottom half of the card is a large slot through which is passed a powerful endless screw worked with a key. On this

*Prosser, R. B. The origin of the card catalogue. *L. A. Record.* v. 2, p. 661.
†Brown, J. D. Mechanical methods of displaying catalogues. *Library*, v. 6, p. 52.

screw is an adjustable block by means of which the cards are clamped into position. On the upper part of the card the entry is made, and the bottom part forms a counterfoil on which the accession number and other vital particulars of the book may be entered. By this means, if the upper part of the card is removed, the record of the book is preserved by the counterfoil.

The Staderini card is similar in almost every respect save that it is secured in the drawer by a sliding block geared with a ratchet. Another method of securing the cards in the drawer was invented at Breslau by Dr. Carl Dziatzko in 1879. The feature of this is a broad brass bar passing over the top of the cards. Two British methods of this period must be noted. One was devised by Mr. Dunlop, of the National Library of Ireland. It consisted of an elongated slot down the centre of the cards, through the top of which the rod was passed. As an aid in consulting the catalogue, it was possible to lift the card above the others as far as the rod permitted—in other words, until the bottom end of the slot came in contact with the rod. The other method, devised by Mr. Peter Cowell of Liverpool in 1879, did away with the ordinary locking rod. Instead, two fixed wires passing through holes at the bottom corners of the cards were substituted. By means of slits cut from the holes to the sides of the cards, it was possible to remove or replace the cards without any trouble. More recent methods of securing cards in drawers and trays are described later.

5. Of late years Public Libraries have largely developed the use of the card catalogue. With the business instinct so characteristic of their nation the American librarians early recognised the possibilities of this form, and to them we are indebted for improvements in the manufacture of cards, for standard rulings, and many minor features in catalogue cabinet making. They have also propounded many elaborate codes of card cataloguing rules, as a glance at the bibliography will show. In Britain there has not been quite as rapid an advance in its use, but it is gradually making its way. More than one library now find it meets all requirements, and do not attempt to publish printed catalogues.

Chapter II.

CARD CATALOGUE FITTINGS AND MECHANISM.

6. IT cannot be urged too strongly that all the appurtenances of the Card Catalogue are of a special nature, and should only be purchased from firms specializing in their production. As this is true of cards, so is it equally true of the card cabinet which is the receptacle for their arrangement and display. Such cabinets should not be obtained from local or ordinary cabinet making firms, however good, as many of the fittings are patents only supplied by specialist makers, and local cabinets are almost certain to fail in one or two of the essentials of a good cabinet. These essentials may be briefly stated as compactness, expansibility, light running drawers of such perfection of fit that light and dust are absolutely excluded, and exactness in height of cabinet and interior dimensions of drawers.

7. The shape of the cabinet will depend upon space, but a horizontal cabinet the upper drawer of which is not above the line of sight of the average man, and the lower drawer of which may be reached without stooping, is distinctly to be preferred to a vertical pattern. Thus the top drawer of the ideal cabinet will not be more than four feet six inches high, and the lower drawers not lower than two feet six inches from the ground.

8. Cabinets take a variety of forms and are made of a variety of materials. The most recent form, and one to be commended because of its fire-proof qualities, is the steel cabinet which is now coming into favour. The only objection to it is its extra weight; a cabinet which is for public use should not have heavy drawers. The more generally used cabinet is of wood (Fig. 1.). Cheap cabinets of deal covered with cloth may be obtained, but we do not recommend them as they deteriorate, and inferior materials eventuate in inferior fitting and consequent lack of light–and dust–excluding qualities. For this reason cabinets of other cheap woods such as pine and deal should be avoided. Real economy dictates that the cabinet should be of the hardest possible wood; and those made of mahogany, oak or walnut have proved entirely satisfactory. But even in these the quality of the wood should be ascertained and thoroughly seasoned materials should be insisted upon. This is especially necessary in regard to oak, which is only too often worked into cabinets in an unseasoned state, and gaps and flaws appear in the wood as the drying process proceeds. To avoid

such results, the card cabinet, while it should be placed in a good light, should be located out of the direct rays of the sun.

Fig. 1.—Ordinary Nine Tray Cabinet.

9. The probable expansion of the collection the catalogue is to index will dictate the initial size of the cabinet, but a few factors may be useful. The capacity of the standard card catalogue drawer is 800 medium grade cards, approximately, or roughly twelve drawers are required for every 10,000 cards. An average of three cards may be allocated to each book. With these factors it should not be difficult to estimate the cabinet capacity required.

10. This probability of expansion has been anticipated by the manufacturers. Cabinets of almost every variety may be bought on the "unit" principle; that is to say, one drawer at a time. There are, of course, complete cabinets of one drawer only, as there are cabinets of two, three, or any number of drawers, but the unit principle provides a means of adding drawers to the cabinet as required on the same plan as the well-known Globe-Wernicke book cases. Base, top and cornice are obtained in seperate pieces and the cabinet is complete from the outset. Each drawer of the cabinet fits any other drawer, and the unit is provided with heavy interlocking cleats and an invisible lever lock which can be manipulated by pressure from the thumb. It is claimed that such a cabinet is as rigid as the cabinet built in one piece. This is an important point, as a shaky cabinet is to be avoided. The advantages of a unit system are several. The space taken up by a large cabinet when the collection is small is economised, drawers may

be added with the growth of the catalogue, and the cabinet may assume a horizontal or vertical shape as desired, and will permit of various rearrangements.

11. The simplest cabinet is that built in one piece and large enough within its limits to admit of the probable expansion of the collection. Such cabinets have been improved considerably of recent years and are now admirable pieces of furniture. The outer frame of the modern cabinet is of one-inch material worked down to three-quarters of an inch, and the vertical divisions separating the tiers are of the same thickness. The back of the cabinet is usually thickly panelled. Cornices or other elaborations are added to cabinets as taste may dictate. There are no horizontal shelf divisions in the cabinet. These are formed by the faces of the drawers which are fitted into one another with great nicety. The drawers themselves run on two thin strips of wood, and there is a second strip of wood on the right hand side of the wall horizontal to the runner-strip, the purpose of which is to prevent the drawer tilting when being drawn out for use. Some cabinets are furnished with runners or extension sides which come out as the drawer is withdrawn and form another support for it. It is obvious that any strain on the drawer should be minimised as much as possible in order to preserve its fit into the cabinet.

12. So much for the general outline of the cabinet; it is desirable to consider the details. Cabinets may be bought in which two or three compartments side by side form the unit of a drawer; these have the advantage of making a conspectus of a larger section of the catalogue possible at a glance; but this is more than balanced by the great weight of the drawers. We are therefore of opinion that there should be only one compartment in each drawer, with a capacity, as indicated above, of approximately 800 medium grade cards. This opinion is becoming general and all the latest cabinets are upon this principle.

13. The average catalogue drawer is 16½ inches long and 5 inches wide (inside measurements) and it is necessary that the dimensions should be exact, and the wood finished absolutely smooth as the slightest friction in the drawer will complicate the use of the cards. The majority of drawers have sides about 2 inches in height or two-thirds of the height of the card. This permits the cards to project one inch in order to allow them to be manipulated from the sides—the orthodox method. To increase this facility sideless drawers have been designed, and they have the added advantage of being lighter. The average sideless drawer (Fig. 2) is merely a flat piece of wood with horizontal strips of wood on each side to hold the cards into position. Where the cabinet will be submitted to much use, the drawers with sides may be chosen, although the sideless drawer is quite satisfactory for all average purposes. A slit is made in the centre of the bottom of the drawer to permit the movement of the small rod which anchors the back strut. It has also the doubtful advantage of permitting any dust

which may have inadvertently entered the drawer to drop through into the next drawer. This dust question, however, with a properly-fitted cabinet is practically a negligible matter. The back strut is an angular

Slotted Cards immediately withdrawn by turning Knob of folding rod.
Automatic Drawer Stop prevents an upset
Sideless trays facilitates handling of record cards & saves wear on guides

Fig. 2.—Sideless Tray.

block which presents to the front of the drawer a face cut at an angle of fifteen degrees as shown in the illustration (Fig, 3). It is held in position usually by a rod running vertically through its centre which passes through the slit in the drawer and is bottomed by a piece of metal which runs smoothly in a groove on the under part of the slit. It is made rigid in various ways : a screw which bolts it tightly to the bottom of the drawer, and a spring at either side of the block, are two common methods. The former is the better, as the spring held block can be moved too easily by unauthorised persons and the springs rarely retain their strength, while the screw can be manipulated only by a key in the possession of the staff.

14. The cards are held in position in various ways. In Chapter I. we showed that the outstanding feature in the development of the card catalogue was the many devices designed to hold the cards in place. Wires, bars, etc., have now been generally displaced by a metal rod—usually brass—running through a punched hole in the bottom centre of the card. The device is simple, but much ingenuity has been applied to it, and the rod takes a number of forms. The simplest rod is round and has a screw at the end which fits into the face of the drawer. A knob at the end serves the double purpose of handle to the drawer and turn to the screw, as shown. The objection to this form is that the rod

can be withdrawn by unauthorised persons, a proceeding of which some mischievously minded people are capable, and which might lead to dire

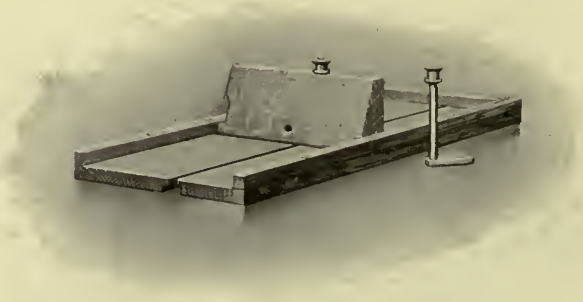


Fig. 3.—Back Strut

results. One design minimises this danger by locking a screw through the back strut on to the rod and so preventing its withdrawal. Several rods are duplex or folding rods (See Fig. 2.), made to open in a horizontal

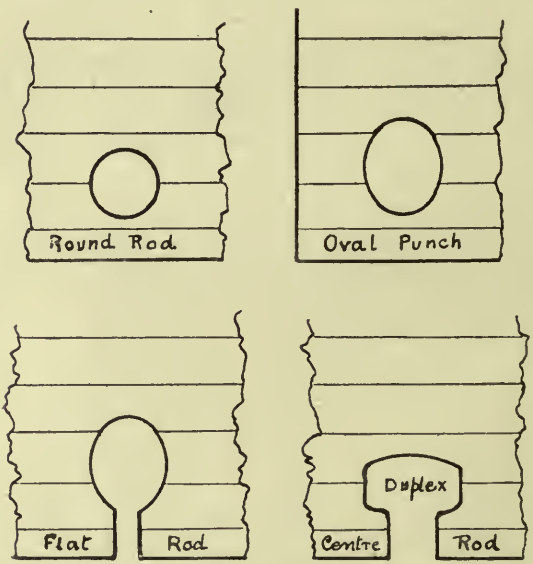


Fig. 4.—Punchings for various kinds of rods.

or vertically elongated slot in order to secure the cards, but may be closed very simply to permit of the withdrawal of the card through a slot running from the punched hole to the bottom of the card. The accompanying illustration (Fig. 4.) gives the various forms of holes and slots. Some care should be exercised in the use of the two last forms, as the cards are liable to be insecure. Their convenience is that the cards may be withdrawn without the withdrawal of the rod, a very doubtful advantage.

15. Drawers are fitted with automatic catches of various kinds to prevent their sudden withdrawal from the cabinet. The commonest form is a little metal lever fixed on the left hand wall of the drawer.

Fig. 5.—Automatic Tray Stop.

This is thrust upwards by the projecting back of the drawer as it is pushed into the cabinet, and immediately falls into position to catch this projecting back when the drawer is pulled out (Fig. 5.) The lever may be lifted by the thumb to permit of the drawer being withdrawn.

16. Each drawer is fitted with a handle. A horizontal handle was formerly much in use but the present day handle forms a part of the label-holder which is fixed to each drawer. The label-holder is the usual brass slot into which the label is slipped. The bottom of the holder is extended outward and downward to form the handle. Figure 1, makes the shape clear.

17. In addition to the label-holders it is sometimes desirable to number the drawers. Small circular ivory labels, counter sunk, are as good a method as any of securing the result.

18. We said there were no horizontal shelf divisions in the most modern cabinets built in one piece. Although this is true so far as cabinets up to thirty drawers are concerned, it is usual in cabinets of larger capacity to have a sliding shelf in the centre which may be pushed into the cabinet when not required, but which may be pulled out to form a table to hold the drawers it may be necessary to withdraw from the cabinet during consultation. A similar shelf or table space should be fitted to the bottom of every cabinet. In general a rigid table or shelf is better for the latter purpose than one that slides in and out of the cabinet, or one that folds downward. The convenience of this shelf is known to all users of the card catalogue, as it is constantly necessary to take the drawers out of the cabinet to make lengthy consultations or to insert or re-arrange cards.

19. The makers of cabinets usually furnish them with a base. Sometimes this is only a plinth raising the first drawer merely a few inches from the ground. But the position of the cabinet presupposed by such an arrangement is quite unsuitable for library purposes, and to secure the height recommended in section 7, catalogue bases at least 2 feet 6 inches from the ground are manufactured. These usually take the form of a horizontal counter, and the shelf, recommended in the preceding section, is merely an extension of the top. The base may be fitted with shelves to accommodate books which are aids to users of the catalogue, as we shall explain more fully later on (§ 102); or, sometimes, they are fitted with cupboards.

Chapter III.

CARDS: THEIR VARIETIES AND COST.

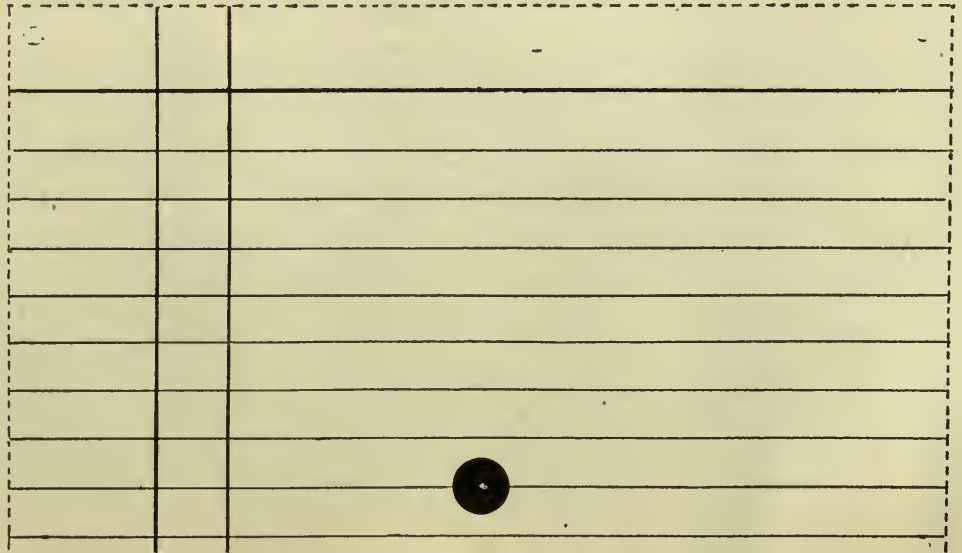
20. THE selection of cards for cataloguing should be made with much care, and when a particular type is chosen it should be adhered to; otherwise the catalogue will become a heterogeneous collection of cards of varying rulings, thicknesses and sizes, and subject by their nature to varying conditions of wear. It is of first importance that cards be all of one size and quality. The main factor to be noted in procuring such is that they approximate to uniform weight. Absolute accuracy in card weight has not yet been attained, but manufacturers have advanced very near to it. Attention should be paid to the writing surface, which should be of a metal-like smoothness and hardness, taking ink readily and permitting of erasures. Another vital point is that the cards be "shear" cut, not guillotined or cut with a die, as these methods produce cards which are not only out of the square, but are liable to burr edges and tears. Many card firms declare that their cards are cut singly, and it is only by this rather expensive process that the greatest amount of strength and accuracy is gained. The importance of accuracy in size and thickness cannot be too strongly insisted upon; a merest fraction of an inch too much or too little should disqualify a card, because a card slightly too large is apt to hide the card following it, and one too small is easily overlooked. The mixing of different thicknesses renders the catalogue difficult to consult because one thick and one thin card are less easily separated by the fingers than two of equal thickness.

21. Cards are made of a variety of materials. The cheapest form and also the least durable is the cartridge slip; in fact, it can hardly be called a card; it is rather a strong paper cut to card dimensions. For temporary catalogues, or for catalogues subjected to little use, it is excellent. On the other hand, its flexibility makes it good material for the typewriter. It frequently has a somewhat hairy surface to which many take exception. A much stronger and more durable material is the manilla card. This is fairly satisfactory for use in libraries which cannot go to much expense for their catalogues. The objection to be urged against this card is also the want of the hard metallic surface. Some manilla cards are, however, remarkably smooth and free from hairiness, and from a wearing point of view they leave little to be desired. The cost of manilla cards is about 5s. ($1.20) per 1,000.

Card Size. 12½ by 20 cm. (5 in. by 8 in. approximately.)

Card Size. 10 by 15 cm. (4 in. by 6 in. approximately.)

Card Size. 7½ by 12½ cm. (3 in. by 5 in. approximately.)



The best card for cataloguing purposes is manufactured from linen rag. Manufacturers usually make them in three sizes and of three qualities. The size question should be settled first. The accompanying illustration (Fig. 6) exhibits the standard sizes, the largest being about 5 in. by 8 in. (12½ by 20 cm.), the second about 4 in. by 6 in. (10 by 15 cm.), and the smallest about 3 in. by 5 in. (7½ by 12½ cm.). We may dispose of the largest size immediately, as it is far too large for ordinary cataloguing purposes; is, in fact, a card only used in commerce. The second size also is rarely used in libraries, as economy of space and convenience in handling confine the cataloguer to the smallest card compatible with good work. We may therefore confine our attention to the standard card, 5 in. by 3 in., which is the card almost universally adopted. A point to be decided next is whether ruled cards shall be used, and if so, what form the ruling is to take. From observation of work done on ruled and unruled cards, we have no hesitation in saying the cards should always be ruled. The argument that for typewritten entries the rulings are unnecessary is fallacious; absolutely uniform entries can best be ensured by uniformly ruled cards. Fig. 6 illustrates the horizontal rulings that are common to all good manufacturers. The horizontal rulings are ¼ in. apart and are crossed by two vertical lines, sometimes in a different coloured ink, the first ½ in. from the left edge of the card, the second ⅞ in. Cards may be obtained without these vertical rulings, but the rulings will be found advantageous in fixing the position of the entries on the card. The three qualities of linen card differ in texture, the third quality being a much coarser card than the first. Each quality of card is made in three thicknesses, thin, medium and thick, and the prices are from 5s. 6d. ($1.32) to 15s. ($3.60) per 1,000. A card of the best quality should be chosen if possible, and for wealthier libraries the thick best quality card is undoubtedly to be preferred; but it takes up more room than any other card, and this may be an objection to it. For the average library the best quality medium card will serve all purposes; it is of convenient thickness, and may be obtained in several colours.

22. Coloured cards enter largely into the making of a modern card catalogue. Blue is sometimes chosen for biographical cards, orange for bibliographical cards, yellow for criticism cards, and so on. The colours obtained will be governed by the plan of catalogue adopted.

23. In addition to the catalogue cards, special guide cards are necessary. These are of the same shape as the catalogue cards but have a tab projecting at the top on which the direction is written. Guide cards should be of a stronger, thicker material than the ordinary cards (the best guides are of Bristol board), and should be of a distinctive colour.

Chapter IV.

PRINTED AND WRITTEN CARDS.

24. THE rules by which the entries in the catalogue are to be made are given at length in chapters V. *et seq.*, which should of course be read before any actual cataloguing practice is undertaken. Our immediate concern is the medium through which those entries are made. There are three or four methods in use.

(1). The printed card is undoubtedly the ideal. The Library of Congress prints on a standard size card (5 in. × 3 in.), entries of all the books received by that library, and these at a moderate cost it distributes to subscribing libraries. It would be well if many European libraries subscribed to so excellent a central distributing agency, or, better still, if they co-operated to

Flammarion, Camille *i. e.* **Nicolas Camille,** 1842–

Thunder and lightning, by Camille Flammarion. Tr. by Walter Mostyn. . . Boston, Little, Brown, and Company, 1906.

3 p. l., 281 p., 1 l. front. $19\frac{1}{2}^{cm}$.

CONTENTS.—The victims of lightning—Atmospheric electricity and storm-clouds—The flash and the sound—Fireballs—The effects of lightning: On mankind. On animals. On trees and plants. On metals, objects, houses, etc.—Lightning conductors.—Pictures made by lightning.

1. Lightning. 1. Mostyn, Walter, tr.

Library of Congress O QC966.F58 6-17880

(Fig. 7. Library of Congress Printed Card (Main Entry).

establish a similar bureau in the old world, especially as the Library of Congress cards are limited to the books which come into the possession of the American National Library and necessarily exclude many works to be found in European libraries. We give an example of the cards issued by the Library of Congress showing the nature of the entry, imprint, and other particulars.

Printed cards are also issued by the Institut International de Bibliographie, Brussels, on similar cards; a specimen entry (Fig. 8) follows:—

Institut International de Bibliographie. [07 (074) (∞)]

1911. — Le Musée International de la Presse, section de l'Institut International de Bibliographie. Notice-Catalogue. Bruxelles, 1, rue du Musée (0,16 × 0,24), 20 p. PRIX: 1 franc. (Publication de l'Institut, n° 108, 2e édition augmentée.)

1. Programme et Organisation; 2. Collections, Travaux et Services; 3. Méthodes pour l'organisation des Collections; 4. Collaboration des Collectivités et des Particuliers au Musée; 5. Historique — Notice sur les principaux fonds. — Liste des Donateurs. — Liste des Collections et Collectionneurs pressophiles.

O

Fig. 8 —Printed card of Institut International de Bibliographie Brussels.

Several American libraries are also issuing printed cards. These are, of course, primarily intended for the use of the libraries issuing them, but they are also generally available for distribution to other libraries. The examples in Figs. 9-13 will serve to show the main features of these cards.

Robespierre, Maximilien Marie Isidore de.

Morley, John. **824**

Critical miscellanies. London: Macmillan and Co., 1908-09. 4v. 12°. (Eversley series.)

Contents: v. 1. Robespierre. Carlyle. Byron. Macaulay. Emerson.
v. 2. Vauvenargues. Turgot. Condorcet. Joseph De Maistre.
v. 3. On popular culture. The death of Mr. Mill. Mr. Mill's autobiography. The life of George Eliot. On Pattison's memoirs. Harriet Martineau. W. R. Greg; a sketch. France in the eighteenth century. The expansion of England. Auguste Comte.
v. 4. Machiavelli. Guicciardini. A new calendar of great men. John Stuart Mill; an anniversary. Lecky on democracy. A historical romance. Democracy and reaction.

1. Series. 2. Title. 3. Sixteen

O

CENTRAL CIRCULATION.
subj. anal.
October 19, 1911.

N. Y. P. L.

Fig. 9.—Printed Card of New York Public Library.

Aa, Abraham Jacob van der. **Ref 488.2.7**

Biographisch, anthologisch, en critisch woordenboek van nederlandsche dichters, als aanhangsel op P. G. W. Geysbeeks Woordenboek. Amsterdam, 1844-46.

3 vols.

O

1 Lit—Dutch—Poetry. 2. Netherlands. Biog. HCL 11-3

Fig. 10—Printed Card of Harvard University Library.

Willkomm, Heinrich Moritz, 1821-1895. 581.946 L200

81110 Die Strand- und Steppengebiete der Iberischen Halbinsel und deren Vegetation. Ein Beitrag zur physikalischen Geographie, Geognosie und Botanik, von Dr. Moritz Willkomm, ... Nebst einer geognostisch-botanischen Karte der Halbinsel, einer Stein- und einer Kupfertafel. Leipzig, F. Fleischer, 1852.

x, [2], 275, [1] p. incl. tables. 1 col. fold. pl., 1 fold. map, 1 fold. diag. 24 cm.

O

Fig. 11—Printed Card of John Crerar Library, Chicago.

Dastre, Frank Albert. 577 D27

Life and death; tr. by W. J. Greenstreet. 1911. Walter Scott Pub. Co.

"Prof. Dastre ... avoids speculation; he is content to place before the reader facts and their interpretation so far as it has been rendered ascertainable by experiment. Hence his conclusions are somewhat indefinite; he does not profess to offer a solution of the riddle of life, but he demonstrates plainly how patient research is confining the surmises of philosophy within narrower bounds. On the other hand he encourages no vain hopes that science will eventually be able to explain the whole enigma of life." *Athenæum*, 1911.

O

Fig. 12—Printed Card of Carnegie Library, of Pittsburgh.)

The printed cards of the Boston Public Library measure $5\frac{1}{2}'' \times 3''$, and are therefore slightly larger than the general standard. Since 1898, however, the printed matter has been so arranged that the cards can be cut down to standard size.

**M.125.31.

Carafa, Michele Enrico Francesco Aloisio Vincenzo Paolo.
Le nozze di Lammermoor. Dramma semi serio di L. Balochi . . . Michele Carafa compositore della musica. Ridotto per [canto e] piano-forte da V. Rifaut.
= Paris. Perriot. [1829?] (5), 364 pp. 34 cm.

[This work must be consulted in the Brown Library on the Special Libraries Floor.]

This card was printed at the Boston O *Public Library, August 17, 1911.*
H5823—Balochi, Luigi. (M2) — Carafa, Michele Enrico Francesco Aloisio Vincenzo Paolo. (M1) — Operas. (1) — Rifaut, Louis Victor Étienne, ed. (1) — Double main Card.

Fig. 13—Printed Card of Boston Public Library.

(2). The mounted entry. This is an economical and effective method of making card entries. If the library publishes a bulletin, or periodical list of its additions, the entries may be cut out and mounted on the cards.

We have seen hybrid catalogues made up of mounted entries from the bulletins of a dozen libraries. There is some objection to this method as the varying thicknesses of paper used for the several bulletins make the entries uneven and, as we have already remarked, difficult to handle. It is desirable to confine the entries to the bulletin of the library, and, with a view to the card catalogue, special "pulls" of the bulletin should be taken on thin but opaque bank paper, printed on one side of the paper only. Such pulls are very cheap. The entries are cut out and mounted on the cards. Such mounting has a tendency to cause the card to cockle and makes the top thicker than the bottom, but this may be counteracted by pasting a thin slip of bank paper on the back of the card near the bottom ; or by making two or three dents with a blunted point horizontally near the lower edge.

(3). It is to be assumed, however, that the entries in the average card catalogue will be in manuscript. The typewriter is

the simplest and most expeditious means of producing entries which are legible, and special card-holding fittings, and spacing wheels adjusted to the lines of the catalogue card, can be attached to the best modern typewriters. The objection to the typewriter is the transitory nature of the ink, which if exposed to sunlight, or to any light for any length of time, deteriorates and fades, and this in spite of the assurances of manufacturers of the "fast" nature of the inks of their typewriter ribbons or pads. But the re-typing of the cards is probably more than balanced by their legibility and the rapidity of their production.

25. Ordinary handwriting and ordinary ink should not be used in a card catalogue. If it is necessary to produce entries by hand, they should be hand-printed, and a good engrossing or India ink is to be preferred, on account of its brilliant blackness, to an ordinary writing ink. We recommend the following alphabets as suitable :—

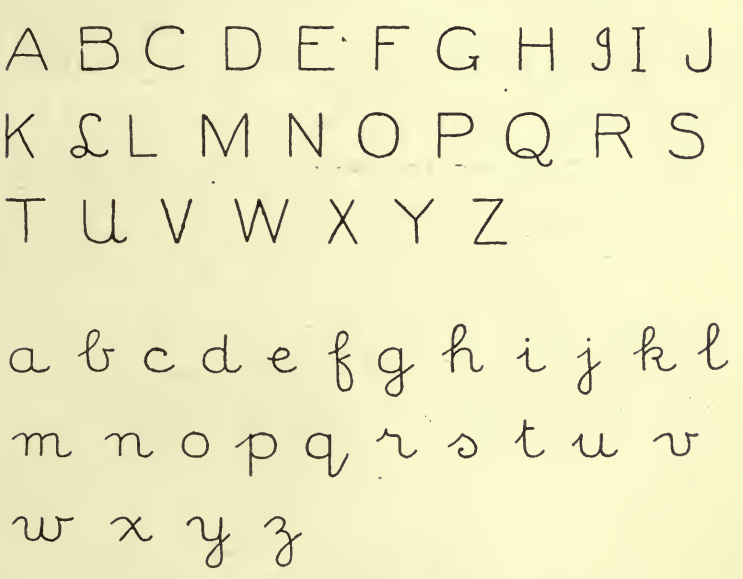


Fig. 14.—Hand Writing.

Of course more time is consumed in making the entries than would be required for ordinary written ones, but the increased neatness and the facility with which the entries may be consulted make the extra trouble well worth the while. Experience proves, too, that practice brings great expedition in the making of hand-printed entries. As, however, we do not wish to be dogmatic upon this point, and it may be thought that the sacrifice of time in making hand-printed entries is not compensated by the increased legibility, we give also in our example an approved hand-writing for entries.

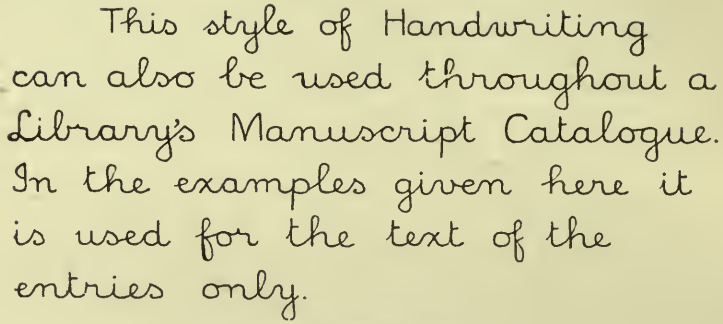

This style of Handwriting
can also be used throughout a
Library's Manuscript Catalogue.
In the examples given here it
is used for the text of the
entries only.

Fig. 15.—Hand Writing.

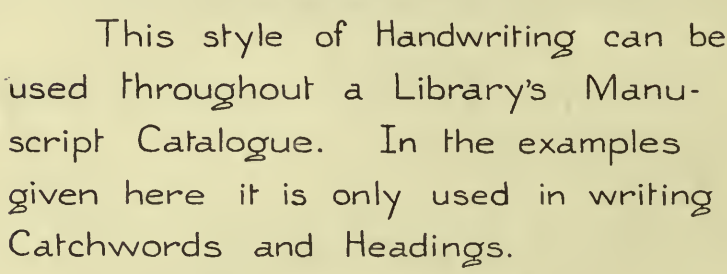

This style of Handwriting can be
used throughout a Library's Manu-
script Catalogue. In the examples
given here it is only used in writing
Catchwords and Headings.

Fig. 16.—Hand Printing. *See footnote.*

Heterogenous scripts are the bane of many card catalogues, and uniform handwriting is very desirable.

These examples of writing are taken from J. D. Stewart's *Sheaf Catalogue*, chap. iv., pp. 7-10, where their practice and application are discussed. The wording of the examples does not apply to the present handbook.

Chapter V.

AUTHOR CARDS.

26. THE following series of rules and examples covers all the chief problems in the preparation of author entry cards. They are founded upon the Anglo-American Cataloguing Rules, and reference should be made to that code whenever any difficulty arises.

Rules for Author Cards.

27. Enter all works under the names of their authors (when known) whether individual or corporate.

28. Authors' names, used as headings, to be given in their full vernacular form.

An exception to this rule should be made in the case of forenames not used by authors ; *e.g.* :—

Dickens, Charles.
not **Dickens, Charles John Huffam.**

If thought desirable the full name in these cases can be added in brackets ; *e.g.* :—

Dickens, Charles (*i.e.*, Charles John Huffam Dickens).

29. *Compound surnames.* Enter an author with a compound surname under the first part of the name ; *e.g.* :—

Baring-Gould, Sabine.

and make a reference from the other part ; *e.g.* :—

Gould, Sabine Baring- *see*

Baring-Gould, Sabine.

(Fig. 17.—Compound Surname Reference.)

30. *Prefixes.* Surnames with prefixes are to be entered under the part following the prefix, except in—

ENGLISH, when they are to be entered under the prefix :—

De Quincey	**De La Rue**
A' Becket	**Le Gallienne**

FRENCH, when the prefix consists of or contains an article :—

Du Méril	**Musset** (–de)
La Rochefoucauld(–de)	**Artigues** (–d')

SPANISH AND ITALIAN, when the prefix consists simply of an article :—

La Farina	**Torre** (–della)
Lo Gatto	**Zara** (–del)
	Vinci (–da)

and in cases where the prefix and surname are written as one word :—

Delacroix **Vonhausen** **Lafuente**

31. *Authors with same name.* To distinguish persons of the same name, add their birth and death dates, and, if necessary, their occupation or profession ; *e.g.* :—

Brown, John, 1697-1732.
Brown, John, 1828-1885.
Brown, John, buccaneer.
Brown, John, librarian.

32. *Noblemen.* Enter noblemen under their family names, and refer from their titles :—

Lubbock, John, *1st Baron Avebury.*

Avebury, John Lubbock, *1st Baron.* *see*
Lubbock, John, *1st Baron Avebury.*

(Fig. 18.—Noblemen : Main Entry, and Reference.)

Space wording on card as shown in Fig. 18.

Other examples: **Bacon, Francis,** *Viscount St. Albans.*
Walpole, Horace, *Fourth Earl of Orford.*

33. *Monarchs, Saints, &c.* Monarchs, ruling princes, popes, saints, and other persons known only by their forenames to be entered under forenames :—

Richard III, *King of England.*
Francis, *Saint, of Assisi.*
Pius II, *Pope.*
Florence, *of Worcester.*

34. *Married Women.* Enter a married woman under her maiden name, unless she has consistently used her married name; *e.g.* :—

Cartwright, Julia, *afterwards Mrs.* **Henry Ady.**
but **Stowe,** *Mrs.* **Harriet Beecher.**
Ward, *Mrs.* **Humphrey.**

In all cases make references from forms of name not adopted as headings.

35. *Pseudonyms.* Enter authors under their real names, when known. Make references from pseudonyms.

Clemens, Samuel Langhorne (*Mark Twain, pseud.*).
Twain, Mark, pseud. see **Clemens, Samuel Langhorne.**

If the author's real name is unknown, make the entry under the pseudonym, and add "*pseud.*" :—

Johnson, Peter, *pseud.*

36. *Phrases or initials as authors' names.* Enter books of unknown authorship, in which phrases, initials, or asterisks, etc. take the place of authors' names, under their titles as anonymous. Make references or added entries under the phrases, etc. In making references or added entries under initials, entries must be made under the first and last letter of each group of initials.

Printing shop practice; by the Father of the Chapel.
Once upon a time; by S. M. R.
Rowing and sailing; by the author of "Trawling and Trawlers."

Make the references and added entries on the cards as shown on next page :—

Father of the Chapel.

Printing shop practice; by the Father of the Chapel.

S. M. R.

Once upon a time; by S. M. R.

R., S. M.

Once upon a time; by S. M. R.

"**Trawling** and Trawlers."

Rowing and sailing; by the author of "Trawling and trawlers."

(Fig. 19.—References from Phrases, Initials, etc.)

37. *Sobriquets.* There are a number of cases, chiefly among artists, where a nickname or sobriquet is generally used instead of the real name. In such cases, enter under the sobriquet, and make a reference from the real name.

Tintoretto, Jacopo Robusti, *called.*
Robusti, Jacopo. *see* **Tintoretto.**

38. *Joint Authors.* When a book is written jointly by two authors, the main entry is made under the name of the author first mentioned on the title-page.

Dobson, William Henry, *and* **Smith, Jack.**

Ceylon and the tea industry.

(Fig. 20.—Joint Authors: Main Entry).

Make an added entry, or a reference, under the name of the second author. Whichever of these forms is adopted should be used consistently.

Smith, Jack, *joint author.*

Dobson, William Henry, *and* **Smith, Jack.**

Ceylon and the tea industry.

Smith, Jack, *joint author.* *see*

Dobson, William Henry, *and* **Smith, Jack.**

(Fig. 21.—Joint authors: Added entry, and Reference)

39. When there are more than two authors, enter the book under the name of the author first mentioned on the title-page, with the addition of "*and others.*"

Jackson, Walter, *and others.* Practical gardening; by Walter Jackson, Thomas Kirby, and Arthur Wilson.

Added entries or references, as above, should be made for the other authors.

Kirby, Thomas, *joint author. see* **Jackson, Walter,** *and others.*

40. *Corporate authorship.* Official publications issued by or under the auspices of countries, states, cities, towns, etc., are to be entered under the name of the country or locality. Add names of departments as sub-headings; and make references from the names of officials writing or editing the publications.

United States. Library of Congress.

New Zealand. Department of Agriculture.

When a report is written by an author not officially connected with a corporate body, the entry should be made under his name as author, and an added entry made under the name of the corporate body.

41. *Institutions.* Institutions are to be entered under the names of the places wherein they are situated, and references made from the names of the institutions.

Manchester. Public Library.

Liverpool. Chamber of Commerce.

But institutions with names beginning with a proper noun or adjective are to be entered under that word, and references made from the place names.

John Rylands Library, Manchester.

Smithsonian Institution.

42. *Societies.* Enter societies, associations, clubs, etc., under the first word not an article of their names. Make references from any other names by which they are known and (if necessary) from the places wherein they have their headquarters.

Manchester Literary and Philosophical Society.

Highland and Agricultural Society of Scotland.

43. *Commentaries.* Enter a text with a running commentary under the name of the author of the text, with an added entry under the name of the author of the commentary.

Peters, Charles Dawson.

Diary. With a commentary by Roger Bridgeman.

Bridgeman, Roger, *ed.*

Peters, Charles Dawson.

Diary. With a commentary by Roger Bridgeman.

(Fig. 22.—Commentaries: Main entry, and Added entry.)

Main entries for Biblical commentaries should be made under the names of the commentators.

44. *Concordances.* Enter concordances under their compilers, with added entries under the authors concordanced.

Bartley, James.

Complete concordance to the works of Albert Singleton.

Singleton, Albert.

Bartley, James.

Complete concordance to the works of Albert Singleton.

(Fig. 23.—Concordances: Main entry, and Added entry.)

45. *Supplements and continuations.* When a continuation or supplement is in the form of an independent work with separate title-page, whether in a separate volume or not, enter it under the name of its own author, and make a reference or added-entry under the name of the author of the original work.

Make card entries as in examples to 43 and 44. Make references as follows :—

Young, Philip.

Contemporary portraits . . . .

Continued by **Perkins, John.** Portraits of to-day.

(Fig. 24.—Continuation or Supplement Reference.)

46. *Music.* Enter musical works under the names of the composers of the music, with added entries under the names of the authors of librettos (if any), or editors or arrangers.

Elgar, *Sir* Edward.

Caractacus: a cantata. Words by Henry A. Acworth.

Acworth, Henry A.

Elgar, Sir Edward.

Caractacus: a cantata. Words by Henry A. Acworth.

(Fig. 25.--Music. Main Entry under Composer; Added Entry under Author.)

47. *Editors, illustrators, etc.* Whenever the importance of editorial or illustrative work demands it, added entries should be made under editors' and illustrators' names.

Rackham, Arthur.

Barrie, James M.

Peter Pan. Illustrated by Arthur Rackham.

(Fig. 26.—Added entry for illustrator.)

48. *Analytical entries for authors.* When the work of an author is contained in the same volume as the work of another author, make an added entry under the author not adopted for the heading.

Wilson, John F.

Piper, Amos.

Football. **Wilson, John F.** Cricket and how to play it.

(Fig. 27.—Author, analytical entry.)

These added entries can be made for any number of secondary authors in a volume. The main entry for the volume is repeated on each card, with the name for which the analytical entry is made added as above, and the special part of the entry distinguished by underlining in red.

49. *General rule for references.* In all cases where a choice has to be made from several forms of a name or several names of an author, make references from all the forms not adopted as the main heading.

When words are spelled in more than one way (*e.g.*, Enquiry, Inquiry; Centralblatt, Zentralblatt), make references from the forms not adopted.

Chapter VI.

TITLE CARDS.

50. THE following rules and examples cover the preparation of entries under titles of books for any form of catalogue. They are, of course, chiefly adapted for author-and-title or dictionary catalogues ; but they also include the few necessary examples of title entries in classified catalogues.

51. *Main entries under titles : Anonymous books.* Anonymous works of unknown authorship are to be entered under the first word of of the title not an article.

Handbook of Canterbury and its environs.

Fig. 28.—Main Entry under Title.)

Other examples : The **Author** and his public.
A **Survey** of the British Isles.
How to repair your motor-cycle.

When the authorship of an anonymous work is known, the entry is to be made under the author's name, and an added-entry made under the title as above.

52. *Main entries under titles : Initials, &c.* When the title-page of a work of unknown authorship is signed with initials or phrases, the main entry is to be made under the title of the work, and added entries made under the initials or phrases, as shown in paragraph 36.

Hazell's Annual : a record of the men and movements of the time. Edited by Hammond Hall.

(Fig. 29.—Main Entry for Periodical.)

Hall, Hammond, *ed.*

Hazell's Annual: a record of the men and movements of the time. Edited by Hammond Hall.

(Fig. 30.—Added Entry for Editor of Periodical.)

53. *Periodicals.* Enter year-books, magazines, and similar periodicals of which the editorship is temporary, under the first word not an article of their titles. Make added entries under the names of editors, compilers, etc.

54. *Reference entries under titles.* In alphabetical catalogues make references from the titles of all works of imaginative literature—fiction, poetry, drama, music, etc.—when there is a distinctive title; and make references from the titles for any other works in general literature, the titles of which either convey no idea of the subject matter of the books or are distinctive and likely to be remembered.

Micah Clarke.

Doyle, *Sir* **Arthur Conan.**

Sesame and lilies.

Ruskin, John.

For further particulars see Author Card.

(Fig. 31.—References under Titles.

In the following entries, references as above should be made under those words distinguished by italics. The entries not so distinguished are examples of the kinds of entries that do not require references.

A *Bachelor's* establishment.
Book of billiards.
Book of nonsense.
Emile: treatise on education.
Manual of freemasonry.
The *Marquis* of Lossie.
Monna Vanna.
Poetical works.
Travels in Peru.
Tales of all countries.

55. *Books with more than one title.* If a book is known by more than one title, make references under each form of title.

Arabian nights.
Thousand-and-one nights.

In the case of music, particularly operas, make references under the titles in the various languages in which the title is commonly used.

The **Magic** flute.
Il **Flauto** magico.
Die **Zauberflöte.**

56. In some cases it is necessary to make references under parts of a title not the first word. These are principally cases where the title is abbreviated in popular usage.

The **Life** and adventures of Nicholas Nickleby.
Make reference also from
Nicholas Nickleby.

57. *Analytical entries under titles.* When more than one work of an author are contained in one volume, make references from the title of each work.

Porter, Amos. Hide and seek; and, A Woman's way.

Hide and seek.

Porter, Amos. Hide and seek; and, A Woman's way.

Woman's way.

Porter, Amos. Hide and seek ; and, A Woman's way.

(Fig. 32.—Analytical Entry under Title.)

58. When a number of works by various authors are contained in one volume, title references (if necessary according to paragraph 54) should be made under the titles of each work. [see also paragraph 48.]

Stories of stage land ; told by various authors. 1914.

CONTENTS.—Behind the footlights, by Walter Black. —In the wings, by Mary Andrews.—The Juvenile lead, by Henry Epps Jackson.—A Farewell appearance, by Cynthia Wellington.—The Critic, by Michael Morgan.—The Author of the play, by Harold Newton.

A **Farewell** appearance.

Wellington, Cynthia. *In* **Stories** of the stage, 1914. p. 93-127.

(Fig. 33.—Title Analytical.

59. If thought desirable, references can be made from the titles of individual stories, poems, etc., contained in an author's works.

The **Lady** of the lake.

Scott, *Sir* **Walter.** *In his*

Poetical works. 1915. p. 109-150.

(Fig. 34.—Title Analytical.)

60. *Series entries.* Added entries are to be made under the names of series only when the names convey some definite information about the subject or treatment of the books contained in the series. The arrangement of entries under the series heading to be chronological, thus allowing for additions to be made as books are published. The individual class-mark for each book to be given at the left side of the card.

Garden handbooks ; *ed.* by Peter Mills.

I220.599 **Brighouse, John,** Garden Furniture. 1906.

E958 **Kennedy, Arthur.** Dahlias. 1906.

E600 **Lane, Mary.** The Rose. 1907.

E105 **Sharp, Vincent.** Bulbs. 1908.

(Fig. 35.—Series Entry.)

Make added entries under the names of editors of series.

Chapter VII.

SUBJECT CARDS: CLASSIFIED.

61. *Main subject-entries.* In a catalogue on cards, a subject-entry is identical with a main entry under author; in which respect it differs from the customary subject-entry in book catalogues. It becomes a subject-entry by being arranged according to a subject number or name, instead of by an author's name Thus for all main entries, the difference is one of arrangement and not of entry.

In the case of the following entry:—

E598 Banning, George.

A Practical manual on the culture of strawberries. 1906.

(Fig. 36.—Main entry, author or subject, card.)

if arranged under "Banning" it is an ordinary main author entry; if arranged under "E598" (the subject or class number for strawberries), or under the subject "Strawberries," it becomes a main subject entry. As it stands, the entry shown above is an example of a main subject entry in a classified catalogue.

62. The success of a classified card catalogue depends largely upon the system of guides. This chapter, therefore, must be used in conjunction with the chapter on "Guides."

63. *Added entries for subjects.* Many books deal with more than one subject, and require added entries under the subjects not selected for the main entry. It is by means of these added or analytical entries that a card or sheaf catalogue can be made to approach more nearly to a complete guide to the information contained in a collection of books than any other form of catalogue. The cost and difficulty of supplying these added entries are small, while their usefulness is infinite. Special information contained in, but not an integral part of the main subject of, a book; information on special subjects contained in miscellaneous books; bibliographies (*see* §70); and all such items, should be indexed by means of added or analytical subject entries.

64. Obvious kinds of added entries are those for the secondary subjects in such books as :—

Seth, John Jackson. A Treatise on elementary heat and light. 1912.

The main subject entry will be under "C200" (Heat). Make an added entry under "Light" as follows :—

C100

C200 **Seth, John Jackson.**

A Treatise on elementary heat and light, 1912.

(Fig. 37.—Added entry under secondary subject.)

The "*C100*" (under which the card is to be arranged) should be written in italics in red ink above the actual class-mark of the book.

65. Miscellaneous works, in which a number of subjects are represented, should have added or analytical entries made for each of the subjects. For example, in the case of the following book :—

D092 Walters, Arthur Lee. Famous mountains of the world. 3rd. ed. 1911.

CONTENTS : The Matterhorn.—Vesuvius.—Mount Everest.—Kangchinjunga.—Mount Blanc.—Etna.—etc.

analytical entries should be made under the class-numbers of the individual mountains, as follows :—

Q918

D092 **Walters, Arthur Lee.**

Famous mountains of the world. 3rd. ed. 1911.

CONTENTS : The Matterhorn.—Vesuvius.—Mount Everest.—etc.

(Fig. 38.—Analytical subject-entry, classified under Vesuvius.)

The part of the contents for which the entry is made should be underlined as shown in the example, but in red ink.

66. Whether or not a book is to be catalogued analytically in this way must be left to the discretion of the cataloguer. It would obviously be unnecessary to make an analytical entry for the section on "Dogs" in a book on Zoology. Such cases are best dealt with by means of subject references on the guides [these are described in the Chapter on Guides], and it may be unnecessary to duplicate in a catalogue indexing work already done in some easily accessible guide. But in all cases where information on a special topic is contained in a book not obviously an inclusive one, make analytical entries as shown above.

67. When a number of separate works by various authors are contained in one volume, the analytical subject entries are to be made as shown below (Fig. 39):—

0006 **Sharp, Arthur,** *ed.* Some great European battles; by various authors. 1912.

CONTENTS.—Waterloo, by Sidney Black.—Malplaquet, by Sebastian Webb.—Blenheim, by Walter Bell.—Tourcoing, by Ernest P. Gibbs.—Sevastopol, by Caleb Waterson.

T312 **Black, Sidney.**

Waterloo. *In*

0006 **Sharp, Arthur,** *ed.* Some great European battles; by various authors. 1912. Pp. 1-54.

S113 **Waterson, Caleb.**

Sevastopol. *In*

0006 **Sharp, Arthur,** *ed.* Some great European battles; by various authors. 1912. Pp. 189-242.

(Fig. 39.—Analytical subject entries.)

68. *Biographical subject cards.* Entries for biographies under the names of persons written about can be included in either an author or a classified catalogue. If the former course is adopted, the catalogue ceases to be an "Author" one and becomes a "Name" catalogue. In the latter case the entries are arranged in a special form class "Individual Biography," in alphabetical order under the names of persons written about. The entry on the card in either case should be made as follows:—

PALLADIO, ANDREA, *1518-1580. Italian architect.*

XPAL **Newton, James Alexander.**

Palladio: his life and works. 1889. 2v. *Illus., plans.*

(Fig. 40.—Biographical subject card, for either alphabetical or classified catalogue.)

If this card is included in an alphabetical catalogue, it is arranged under "Palladio"; if in a classified catalogue, it is arranged first under the class-mark for individual biography, "**X**," and then alphabetically under "Palladio."

69. Biographical works often contain valuable information regarding a particular subject. The lives of painters contain information about painting; those of astronomers are informative regarding astronomy, and so with many other similar works. An entry for the work recorded in Fig. 40, would obviously be valuable under "Architecture: Italian." These classified biographical subject references should be entered as follows:—

B483 PALLADIO, ANDREA, *1518-1580.*

XPAL **Newton, James Alexander.**

Palladio: his life and works. 1889. 2v. *Illus., plans.*

(Fig. 41.—Entries for biographies under classes.)

In this example "B483," under which the card is arranged, is the class-mark for the school of architecture to which Palladio belongs.

It is a good plan to use a coloured card for these entries in order to distinguish them from the entries for ordinary books on the particular subject. Blue cards are suggested for these biographical added entries.

70. *Bibliography cards.* References to bibliographies of special subjects can be made to form a valuable part of a subject catalogue. Bibliographies in book form are entered under their subjects as a matter of course. But in most libraries such bibliographies are comparatively few, and leave the majority of topics unrepresented. Practically every topic, however, has its bibliographies, in the shape of lists of books or even formal bibliographies, contained in general books on the subject, and references should be made to these. These references should be done thoroughly, and all such fugitive bibliographies noted. Even a single page list of books often supplies just the information required. Make the entries for bibliographies as follows:—

Bibliography

F241.1

F241 **Haskett, Oliver.**

A Manual of the crustacea: including the entomostraca. 1910. *illus.*

Bibliography, pp. 575-581.

(Fig. 42.—Bibliography card.)

This entry is made for the above book in addition to the ordinary entry at "F241"; so that under each subject the bibliographical references are collected in one place. These bibliography cards should be of a distinctive colour—say salmon—in order to differentiate clearly between these references and the ordinary entries, and also to facilitate the work of persons looking for bibliographical information.

71. "*Best books*" *cards.* In the case of a subject where the literature is extensive, a card indicating a short reading list of the best books is a helpful guide. It provides an excellent method of comparative annotation, leaving the cards for individual books to indicate the features peculiar to each book. As a rule the cards for individual books are arranged in alphabetical order, so that in the "Best books" card a bare reference to the authors' names should be sufficient. Fig. 43 is an example of a brief "best books" note.

Best Books

C400.10 · *History of Music.*

The best short accounts are **Naumann** *and* **Matthew,** *both illustrated. The evolutionary side is traced in* **Henderson** *and* **Parry.** *More detailed on modern music is* **Hunt.** *Advanced and detailed histories are* **Rowbotham** *and the* **Oxford** *history. For special phases see* **Grove's** "*Dictionary*" (C400.2).

(Fig. 43.—"Best books" card.)

These "best books" cards should be arranged immediately after the guide card for the subject.

72. *The subject and its forms.* The catalogue in order to be complete should show each subject from all points of view. The aim of the cataloguer is to collect at each subject, references to all information bearing on the subject. It may not be possible to carry out this ideal completely, but it is possible to do a great deal towards it. A suggested arrangement for each subject in the catalogue is as follows:—

1. The Guide card.
2. "Best books" card.
3. Ordinary literature of the subject (treatises, text-books, etc.).
4. Bibliography (*see* paragraph 70).
5. Magazine or periodical side (*see* Fig. 44).
6. Fiction dealing with the subject (*see* Fig. 45).
7. Poetry dealing with the subject.
8. The Pictorial side.
9. Music connected with the subject.

Special subjects have other aspects that should be included.

The above is a suggested arrangement only, and can be varied according to the compiler's design. If the library is classified according to Brown's *Subject Classification*, the order of these particulars will be settled by the categorical tables of that scheme.

Periodicals

B584.7 *Periodicals:—*

The following current periodicals dealing with cycling are displayed in the Reading Room:—

Cycling.

The Cyclist's Gazette.

(Fig. 44.—Periodicals card.)

Fiction

H733.941 *Fiction dealing with Mountaineering:—*

Canby, Peter. Love above the snow line.

Harris, Walter G. A Mountain mystery.

Knight, Richard. At the edge of the pines.

[Etc.]

(Fig. 45.—Reference to fictional side of a subject.)

Chapter VIII.

SUBJECT CARDS: ALPHABETICAL.

73. WHILE the majority of libraries possessing subject-catalogues on cards have adopted the systematically classified arrangement, an important minority prefer the alphabetical arrangement of subjects. The principal subject catalogue of the Library of Congress, for example, is arranged alphabetically. (It should be noted, however, that the Library of Congress also has a card "shelf-list" practically identical with a systematically classified catalogue.) Once again the forms of the entries in this alphabetical subject catalogue are the same as those illustrated in previous chapters for other kinds of catalogues. The difference is to be found in the headings according to which the entries are arranged, and the following examples are designed principally to show the method of these headings.

74. The arrangement of a systematically classified catalogue is definitely settled by the tables and notation of the classification scheme in use; but the arranging headings of an alphabetical subject catalogue are influenced by personal opinions and particular circumstances. Thus books dealing with bees are to be found only in one place in a systematic catalogue, namely under the classification number for that subject; but in an alphabetical catalogue they may have to be sought for under "Bees," "Hymenoptera," "Apiculture" or some other heading, according to the practice of the individual library. It is necessary, therefore, in compiling an alphabetical subject catalogue, to have a settled standard practice with regard to subject headings. If great care is not taken to assure finality and accuracy, subjects will be distributed over their synonyms, "blind" references will creep in, and necessary references will be omitted. Some librarians prefer to compile their own lists of subject headings, but for all ordinary purposes this labour has been rendered unnecessary by the American Library Association "List of subject headings for use in dictionary catalogs," third edition, Chicago, 1911. This list extends to about 400 pages, and supplies a comprehensive, standard series of headings with all necessary references. By following this series of headings—alterations to suit special requirements can be made easily—a symmetrical and accurate catalogue can be compiled without any unnecessary labour.

75. *The method of the subject headings summarized.* The aim of the catalogue is to provide a key to the information contained in the collection of books catalogued, therefore subjects should be entered under the popular words defining them most accurately. References should be made from all synonyms not used as main headings. Subjects should be treated on the "small unit" plan: *e.g.*, books on bees should be entered under "BEES," leaving only general books on Ants, Bees and Wasps to be entered under "HYMENOPTERA," and still more general books to be entered under "INSECTS." The references under each subject should link all these headings together.

Taking the subject *Hymenoptera* as an example (and including the main heading "Insects" to shew the relation of the more specific to the more general headings), the following are the headings under which books would be entered. The necessary linking-up references under the headings are also given. (Of course in a catalogue, the subjects to which references are given under "Insects" would have their special entries and references; the headings given here are confined to the *Hymenoptera*).

Ants.
See also HYMENOPTERA.

Bees.
See also HYMENOPTERA.

ENTOMOLOGY. *See* **Insects.**

Hymenoptera.
See also ANTS; BEES; INSECTS; WASPS.

Insects.
See also ARTHROPODA; BEETLES; CATERPILLARS; COCOONS; COLOUR OF INSECTS; DIPTERA; ENTOMOLOGISTS; FERTILIZATION OF PLANTS; HEMIPTERA; HYMENOPTERA; INSECTICIDES; LEPIDOPTERA; NEUROPTERA; ORTHOPTERA; WINGS; *also* NAMES OF PARTICULAR INSECTS.

Wasps
See also HYMENOPTERA.

76. *Main Entries.* The name of the subject being the arranging word, this should be displayed prominently at the top of the card, as in the following examples:—

Strawberries.

E598 Banning, George.

A Practical manual on the culture of strawberries. 1906. *Illus.*

Insects.

F300 Petersen, Arthur.

The Insect. 1904. *Illus. diag.*

(Fig. 46.—Main entries: alphabetical subject catalogue.)

77. *Subject references.* When a subject is known by more than one description, make references from the headings not selected to the heading under which the entries are collected. The latter of the above examples requires a reference under "Entomology," for example. These should be made as follows:—

ENTOMOLOGY. *See* **Insects.**

(Fig. 47.—References under subjects.)

At each subject heading there must be given references to related topics and inclusive subjects (such as those shown collected at "Insects" in paragraph 75). These can either be shown on a card preceding the cards for book-entries or (a better plan) on the guide card for the subject as described in Chapter IX. If the former method is adopted the matter on the card should be arranged as follows :—

Insects.

See also :—

Arthropoda	Diptera	Insecticides
Beetles	Entomologists	Lepidoptera
Caterpillars	Fertilization of plants	Neuroptera
Cocoons	Hemiptera	Orthoptera
Colour of insects	Hymenoptera	Wings.

also names of particular insects.

(Fig. 48.—Cross references under main subject.)

Lepidoptera. *See also* INSECTS.

F380 Walters, Andrew. A General manual of the lepidoptera.

1907. 2v. *col. illus.*

(Fig. 49.—Cross reference under subsidiary subject.)

78. *Added entries.* An entry for the secondary subject of a book (compare paragraph 64) should be made as follows :—

Light.

C200 Seth, John Jackson.

A Treatise on elementary heat and light. 1912.

(Fig. 50.—Added entry under secondary subject.)

The main entry for this book would be under "Heat." In this added entry under "Light," the location mark for Heat (C200) refers the book back to the principal subject.

79. Analytical entries under parts of a book (compare paragraph 65) should be made as shown in Fig. 51. Here again, the location mark is sufficient to indicate the main entry and make the book available.

Vesuvius.

D092 **Walters, Arthur Lee.**

Famous mountains of the world. 3rd ed. 1911.

CONTENTS: The Matterhorn.—Vesuvius.—Mount Everest.—etc.

(Fig. 51.—Analytical subject-entry.)

In the case of a number of works by separate authors being contained in one volume (compare paragraph 67), the analytical subject-entries for each part should be made as follows:—

Waterloo, Battle of, 1815.

Black, Sidney.

Waterloo. *In*

0006 **Sharp, Arthur,** *ed.* Some great European battles; by various authors. 1912. Pp. 1-54.

(Fig. 52.—Analytical subject-entry.)

80. *Biographical Subject Cards.* Entries for biographies under the names of persons written about should be made as illustrated in paragraph 68.

When a biography contains a considerable amount of information regarding a particular subject (compare paragraph 69), an entry should be made under the subject :—

Architecture—Italian.

XPAL **Newton, James Alexander.**

Palladio : his life and works. 1889. 2 v. *illus. plans.*

(Fig. 53.—Entries for biographies under classes.)

Collected entries should also be made under the principal classes of biography, such as "Architects," "Artists," Educators, Musicians, Scientists, etc.

81. *Bibliography cards.* References to bibliographies of a special subject should be made in the same way as the ordinary entries for the books; but a distinctively coloured card (salmon colour is suggested) should be used, and these cards collected at the commencement of the subjects (compare paragraph 70).

82. "*Best-books*" *cards.* Select reading lists of the best books should be inserted wherever considered desirable. These should be arranged on the card as shown in Fig. 43, substituting an alphabetical subject heading for the classified one.

Chapter IX.

GUIDING.

83. *Indexes.* The catalogue is rendered effective by careful indications to facilitate its use. The most obvious of these is the Index to subjects, which is an absolutely necessary key to the subject catalogue. It may assume a variety of forms. The most simple for libraries classified by the Decimal or Subject schemes are the printed indexes of these schemes which are placed where they can be consulted in connection with the catalogue. For large libraries these indexes are perhaps satisfactory; but for others an objection may lie in the fact that the index contains many more subjects than are represented in the collection, and useless entries are misleading and irritating. To obviate this some libraries make their own subject-indexes, printing only those subjects which are actually to be found in the catalogue. This method has the signal advantage of permitting a record of the various classification decisions to be made.

84. Manuscript forms in general use are the sheaf and card subject indexes. The principle observed in constructing them is that they shall show the specific topic in relation to the subject of which it is a division. Hence a work on Battles may be a part of military science or of history, and, generally speaking, it is necessary to show to which of these containing headings it belongs. The card would read thus:

Battles. History **O 006**

Order of. **Tactics** **B 964**

Battles in special countries are classed under the country.

(Fig. 54.—Index Entry.)

It will be noticed that we have placed three index items upon one card. Theoretically, each of these should be upon a separate card; but such economies as the above not only reduce space; they are clearer than three cards would be.

85. Two ways of arranging the card subject-index are in vogue. Usually it is contained in a separate cabinet, or in separate drawers at

the beginning (or end) of the card catalogue. A later method, not much used in this country, but common in America, is to insert the subject-index cards in their appropriate place in the general alphabet of the name (or author) catalogue. When this is done the index should be on a distinctive card, as follows:

For books on this subject see cards in Subject Catalogue numbered as below.

Battles.	**History.**	**0 006**
	Order of. **Tactics.**	**B 964**

(Fig. 55.—Subject Index Card for use in Name Catalogue.)

86. *Cabinet Guides.* The catalogue cabinet requires definite guides. A large neat label should appear on the cabinet indicating its functions in something of this fashion:

NAME CATALOGUE

IN ONE ALPHABET OF NAMES OF AUTHORS, PERSONS WRITTEN ABOUT, AND SERIES.

and:

SUBJECT CATALOGUE

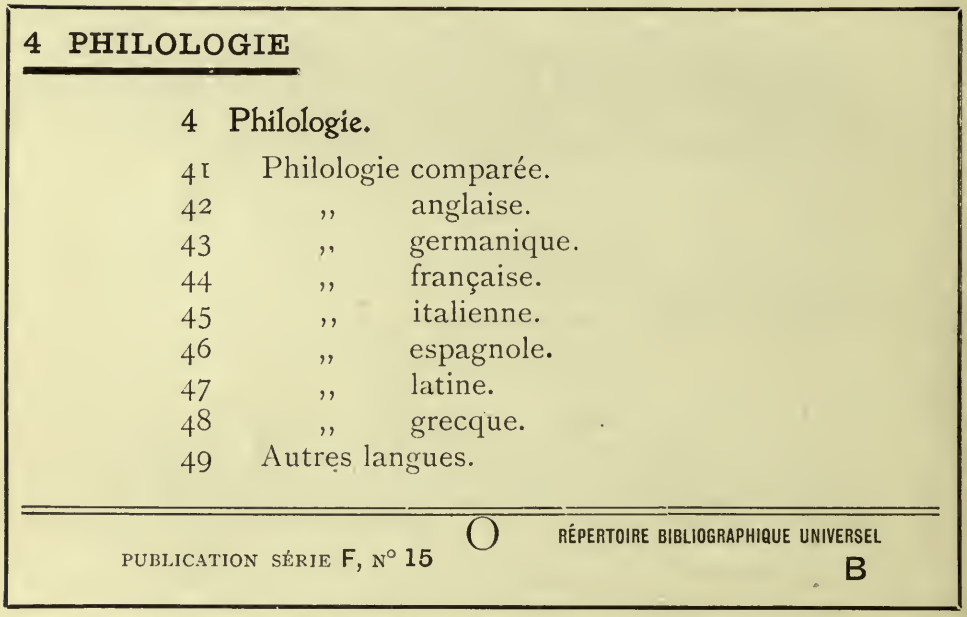
IN NUMERICAL ORDER OF CLASS TOPICS.
FOR ALPHABETIC KEY, SEE SUBJECT INDEX.

(Fig. 56.—Cabinet Guides.)

Naturally, the wording of the last sentence would be altered in accordance with the facts if the index were inserted in the name catalogue.

87. *Drawer Guides.* The individual drawers are numbered in many cases, as mentioned in section 17, but each should certainly bear upon it a label indicative of its contents. This label is usually a printed piece of cardboard slipped into the brass holder on the face of drawer and protected by a small piece of xylonite.

88. *Card Guides.* The guides used for dividing and displaying the cards within the drawers are usually cards of stout bristol board cut to the same size as the catalogue cards, but with a tab projecting to about half an inch above them. On this tab the indication is written. A modification of this is the main division guide of the Institut International de Bibliographie (Fig. 57), which is merely a card $\frac{1}{4}$ inch taller than the catalogue card proper with the indication printed in the left hand top corner.



(Fig. 57.—Main division guide card of the International Institute of Bibliography.)

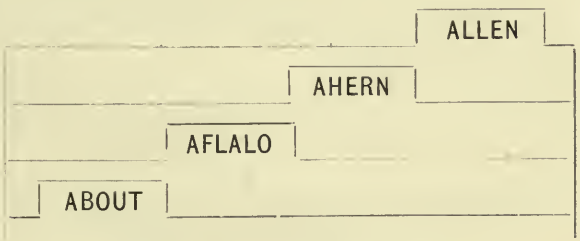
Guides have been made of zinc, and the indication has been written upon them in platinic chloride applied with a gold or quill pen. The objections made by its users to the zinc guide were, the great weight of a number of such guides in the drawers, the dulling of the zinc with age and consequent loss of brightness in the indication, and the fact that "the lettering looks like the writing on a pane of glass with a candle, thick and heavy." This last objection has been met by pasting tinted paper on the tabs, writing the letters on the paper, and covering with a varnish to preserve. The reason for the use of zinc rather than bristol board is the liability of the guide cards to wear. Careless users are apt to finger the tabs, which get bent or become dirty and defaced. If a plain bristol board guide is used, it is desirable to reduce the height of the tabs as much as possible in order to present to the

degradations of careless fingers the smallest projection compatible with clearness of guiding. The average guide card has a tab an ½ inch above the surrounding cards; this can be cut down to ⅜ths inch without any appreciable loss. The most recent treatment of the tab is to cover it with a thin but rigid case of celluloid, which defies dirt and ordinary wear. Many other forms of guides exist, such as enamelled steel tabs which may be fitted to any card and thus convert it into a guide card; or, as metal clips, which fit on to the top of a card and have above them a metal slot into which a piece of card bearing the letters may be slipped. These latter methods, however, are more congenial to business card indexes than to card catalogues, and are only mentioned here.

89. The tabs of guides are made in various lengths which are usually termed singles (when the tab occupies the whole length of the card), halves (when occupying half), thirds, fourths, fifths, and so on.

90. Guides are made in several colours, the more common being buff, pink and salmon. It is desirable to make distinctions in the catalogue both by the size and colour of the guide cards.

91. Various schemes for guiding the author catalogue have been devised. A common method is to use fourths and to place them in one position—the centre of the drawer—at mathematically determined intervals throughout the catalogue. This is the simplest form of guiding and scarcely admits of error. Where the catalogue is a name catalogue (containing authors, persons written about, and series, in one alphabet) the problem is more complex. It has been found satisfactory to use fourths for displaying the names; and singles for series—as a much larger tab is required for the name of a series than for that of a person. The guide for series may be blue; that for authors and biographies, buff. The four positions of the fourths are brought into use and are repeated seriatim throughout the catalogues as under, reading upwards:—



(Fig. 58.—Fourth Guides in order.)

so that the whole sequence is visible from the front of the drawer and no guide is hidden by the guide in front of it. It is a moot point how

far a name or alphabetical card catalogue should be guided, and it is quite true that the average card catalogue is insufficiently guided. Some librarians recommend a guide for every author, but this would mean that about twenty-five per cent. of the catalogue would be of guides, and a corresponding amount of space would be sacrificed. A guide for every twenty-five cards seems to us a reasonable and thorough system to work upon. Of course individual authors having more than twenty-five works to their credit would not be broken up by guides, unless they are voluminous enough to make a special guiding desirable. (See paragraph 93.)

92. In guiding the subject catalogue the problem is rather different. Here it would seem that really efficient guiding demands a guide for every distinct topic; a rule which does not necessarily mean one for every minute section of a subdivision. Our scheme would in the outline show the relative order and subordination of main class division and section by the sizes of the guides. That is to say, a single would be used for main classes of the classification, a half for divisions, a third for sub-divisions, a fourth for sections, and so on. The position of the guides is another point of some consequence. Opinions differ upon the matter, but the usual plan is to guide the drawer from left to right. The main blue guides occupy the whole breadth of the drawer. The first divisions are halves placed at the left side of the drawer, the subdivisions thirds, placed in the second position and therefore slightly to the right of the halves, the sections fourths in the fourth position. This is an outline scheme merely, and may be modified according to individual preference. In some catalogues the guides are confined to thirds, fourths, and fifths, and minute subdivisions are marked by the special "tab-card," which is an ordinary catalogue card with a tiny tab a millimetre in length projecting above them, and just large enough to take the one or two figures of the subdivision. In these catalogues the main classes and principal subdivisions are thirds, and the lesser divisions in descending sizes.

93. Guides should bear a synopsis of the subject matter covered by the heading they indicate. This we can best illustrate by the outlines of a few simple guides.

The "single" guide is usually of a different colour from the other guides, and is used for series in the name catalogue:

HEROES OF THE NATIONS

(Fig. 59.—Series Guide)

The Author Guide is a "fourth":

ADDISON

(Fig. 60.—Author Guide.)

These are, in general, sufficient for the name catalogue. Voluminous authors, in large libraries, require special treatment, as their works, and the works about them often form a special collection which must be arranged systematically. A collection of Shakespeariana may be arranged according to the scheme suggested by Mr. R. K. Dent* and guided as follows. A "half" guide serves for the containing guide:

SHAKESPEARE

Arranged as follows:—

Biography
His Works
The Stage
Graphic Illustrations of Shakespeare
Shakespearean Music

(Fig. 61.—Guide for Voluminous Author.)

Each of the principal divisions named on the containing guide may be guided by a "third," *e.g.*:

BIOGRAPHY

SHAKESPEARE.

Arranged as follows:—

General biographies
Personalia, parentage and genealogy
Shakespeare in London
Shakespeare's later Stratford life
etc.

(Fig. 62.—Division of Voluminous Author.)

*Brown's *Subject Classification*, Intro., par. 47.

This again may be guided by "seconds," *e.g.* :

GENERAL BIOGRAPHIES

SHAKESPEARE.

Arranged as follows :—

General Biographies
Brief Biographies in books
Original Documents
Allusion books to 1700.

(Fig. 63.—Sub-Division of Voluminous Author.)

The process may be continued as far as the extent of the collection dictates.

94. The ideal in guiding the subject catalogue is to show the subordination of topics. The main class guides are usually singles, the main divisions halves, and the sub-divisions are guides of a descending order of sizes. The following illustration (Fig. 64), although not realising this ideal, gives a clear idea of the arrangement and appearance of a system of subject guides.

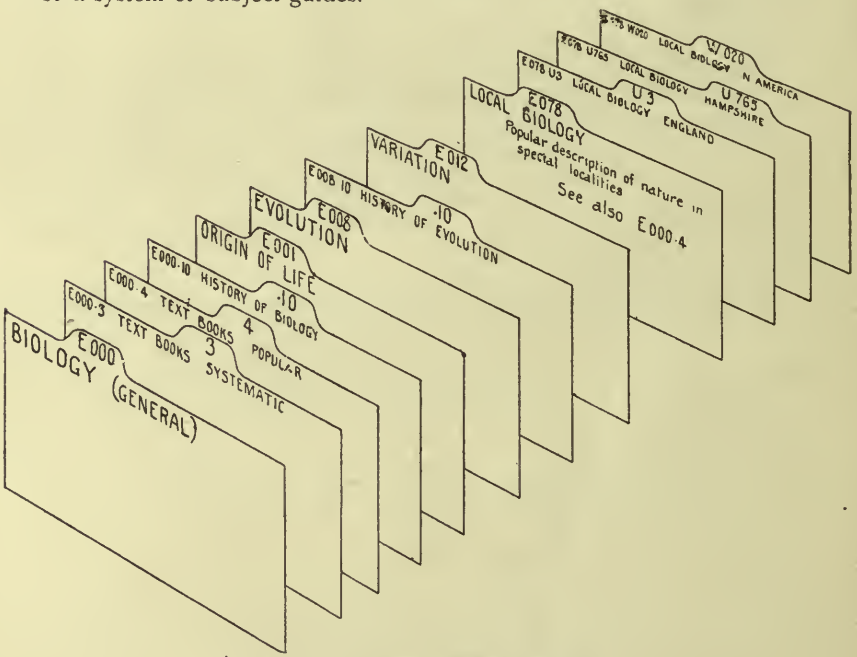

E000 BIOLOGY (GENERAL)
E000·3 TEXT BOOKS 3 SYSTEMATIC
E000·4 TEXT BOOKS 4 POPULAR
E000·10 HISTORY OF BIOLOGY
E001 ORIGIN OF LIFE ·10
E008 EVOLUTION ·10
E008·10 HISTORY OF EVOLUTION
E012 VARIATION ·10
E078 LOCAL BIOLOGY
Popular description of nature in special localities
See also E000·4
E078 U3 LOCAL BIOLOGY U3 ENGLAND
U765 HAMPSHIRE
E078 U765 LOCAL BIOLOGY U765
U7020 N AMERICA

Fig. 64.—Examples of Subject Guiding.)

Chapter X.

MISCELLANEOUS SUGGESTIONS, WITH A NOTE ON THE FUTURE OF THE CARD CATALOGUE.

95. *Key to Added Entries on Main Entry Card.* The number of cards used in cataloguing a book varies according to the requirements of each case. In some cases one or two cards may suffice; while in others the cards used may have to be counted in dozens. It is important, therefore, to be able to trace all the cards for a particular book without undue search. If a book is withdrawn from circulation, it is necessary to withdraw the cards representing it in the catalogue; and unless some record of the cards is available, it is quite easy to miss some of the more obscure references and analytical entries.

The best place to keep this record is on the back of the *main entry card.* It will be noted that, in the examples of printed cards given in Chapter IV., this key to added entries sometimes appears on the front of the card, but this is for convenience in printing. It is better to keep all extraneous matter away from the actual entry. In Figs. 65 and 66 the backs of the main author entry and main subject cards for the following entry are illustrated, showing the key to the various added entries which are distributed through the catalogue.

O 006 **Sharp, Arthur,** *ed.* Some great European battles; by various authors. 1912.

CONTENTS.—Waterloo, by Sidney Black.—Malplaquet, by Sebastian Webb.—Blenheim, by Walter Bell.—Tourcoing, by Ernest P. Gibbs.—Sevastopol, by Caleb Waterson.

Black.—Webb.—Bell.—Gibbs.—Waterson.

(Fig. 65.—Key to Added Entries [main Author Entry card.])

T312—R209—S977.20—R208—S118—Q000.26.

(Fig. 66.—Key to Added Entries [main Subject-Entry card.])

The latter Figure shows the key for a classified subject catalogue. In the case of an alphabetical subject catalogue the key would be:

Battles.—Waterloo.—Malplaquet.—Blenheim.—Tourcoing.—Sevastopol.

96. *Union Catalogue Marks.* All catalogues should be "union catalogues. That is to say, if a library system consists of three libraries, the catalogue should represent all three. This makes it necessary to employ some mark on the catalogue card to shew in which library the particular book is contained. The initial letters of the libraries' names are frequently used for this purpose. Thus "**C**" may represent "Central Library"; "**S**," "South Branch"; "**W**," "West Branch"; "**R**," "Reference Library," etc. Then if a book is contained in the Central Lending Library, in the Reference Library, and in the West Branch the entry would be marked as follows:—

V 600 **Hopkinson, Paul.** A History of the rise and growth of the British Empire. 1909. *Illus., maps.* **CRW**

97. *Use of Coloured Cards.* As has been noted in previous paragraphs, coloured cards may serve a useful purpose in distinguishing certain special classes of literature, more particularly in the subject catalogue. When the various kinds of entries are grouped at a special subject, they still remain in their independent sequences, and coloured cards for the different kinds of entries are of great utility. The use of coloured cards, however, should be confined to certain classes of added entries. All main entries should be on white cards. The chief cases where coloured cards should be used are as follows:—

Biographical added entries under subjects (blue cards).
Bibliographical references (orange cards).
"Best Books" cards and criticism cards (yellow cards).

Guide cards are usually coloured (buff is the commonest variety). The only difference that need be made between the colours of guides is to have main class guides in some other distinctive hue (light blue is good).

98. *Abstracted Cards.* It occasionally becomes necessary temporarily to remove from a catalogue the cards for a particular book, or author, or subject. When this is done, a temporary card should be inserted in their place:—

THESE CARDS HAVE BEEN REMOVED TEMPORARILY FOR STAFF USE, BUT THEY CAN BE SEEN ON APPLICATION.

(Fig. 67.—"Abstracted Cards" notice card.)

The name of the author or subject can be pencilled on the blank tab of this card.

99. *Accession Numbers.* It is frequently of use to have a handy reference to the accession numbers of books, and the backs of the catalogue cards should be used for this purpose. These will be found useful in many ways, and they also serve to indicate the number of copies of a particular work.

100. *Public Use of the Card Catalogue.* Although the card catalogue is quite easy to use, there is no doubt that to many persons it is mechanically unfamiliar. Even when its use is understood, it is sometimes advisable to help readers to get the full benefit from it. It must be remembered that a card catalogue is usually considerably fuller and more detailed than a printed page catalogue. In the front of each drawer, therefore, it is advisable to place an "Explanation" card, setting out as briefly as possible the scheme of arrangement and the scope of the contents. As the first card in a drawer is not always the most obvious, some may prefer to have this "Explanation" on a distinctively coloured card (with a full length tab) placed several inches from the front. The matter of this explanatory note will of course vary according to the scope and method of the catalogue.

101. *Lessons in the Use of the Card Catalogue.* Brief explanations of the card catalogue can be given verbally to readers as and when considered necessary; and so far as adult readers are concerned, this will be sufficient. For children, however, something more systematic is desirable. Brief and simple lessons to classes of school children on the use of the library, including the catalogue, should be arranged. These lessons can often be arranged to take place during school hours, as educational authorities are disposed to regard them as being legitimately part of a teaching course. The lessons—as regards the catalogue—should take the form of simple verbal explanations of the contents, arrangement, and use, followed by easy exercises requiring each boy or girl to find what books the library possesses on a particular subject, by a certain author, of a certain title, and so forth. The school children of to-day are the adult readers of to-morrow, so no librarian need begrudge the time and trouble spent on work of this character.

102. *Guides for Users of Card Catalogues.* In paragraph 19 we mentioned that the bases or stands for card catalogue cabinets are frequently made in the form of a small book-case for the purpose of holding various books which are aids to the users of the catalogues. There are a number of books, giving detailed information about special kinds of literature or about literature in general, that supply useful information supplementary to that contained in an ordinary catalogue. Copies of the more useful of such books should be shelved in the card

catalogue base, or adjacent to the catalogue, in order that readers may find them handy for reference. The following is a brief suggestive list of the more important of these aids :—

General Guides

A. L. A. Catalog, 1904 ; and Supplement, 1904-1911.
Fortescue's "Subject index of the modern works added to the Library of the British Museum." (All the vols.)
Kroeger's "Guide to . . . reference books."
Nelson's "Standard books." In progress.
Pittsburgh : Carnegie Library. Classified catalogue. (3 series)
Sonnenschein's "Best books." New edition.

Analytical General Guides

A. L. A. Guide to general literature.
Annual library index.
Poole's "Index to periodical literature." (All the vols.) or the abridged edition in one volume.
Readers' guide to periodical literature.

Special Guides

Adams's "Manual of historical literature."
Baker's "Guide to the best fiction." "History in fiction."
Buckley & Williams's "Guide to British historical fiction."
Mayor's "Guide to the choice of classical books."
Nield's "Guide to the best historical novels and tales."
Sturgis & Krehbiel's "Annotated bibliography of fine art."

There are numerous other guides and aids, and this list can be decreased slightly or increased largely according to local demand.

103. *The Future of the Card Catalogue.* The catalogue on cards has already established itself as the catalogue of the future. Two very important considerations have operated towards this end. The first of these is that all central and co-operative cataloguing demands the card as its mechanical unit; the second is that only the card enables librarians to receive the maximum benefit from inter-library exchanges of catalogue work. A reference back to chapter IV. will give some idea of the extent to which central cataloguing has already influenced this department of library work. Given an efficient central cataloguing office, printing cards that can be used in any standard card catalogue, it is obvious that the local library will substitute these inexpensive entries for a greater part of the work of its own comparatively costly local organization. And when different libraries have catalogued various classes of literature by means of cards, it is equally obvious that an

exchange of the products of their work results in a great saving of time and money. Although these changes in the cataloguing organization of libraries are of recent growth, everything points to their rapid extension and eventual supremacy. In the meantime, the United Kingdom wants a central cataloguing bureau established on the lines of the catalogue departments of the Library of Congress and the Institut International de Bibliographie. One step towards the desired end would be for publishers to issue printed cards with each of their books, as is done by the Institut. It is desirable that this co-operative cataloguing work should have its foundation on a standard type of entry, and the Anglo-American Cataloguing Code, on which the rules in this manual are based, is an important move in the right direction. The differences between this code and the practice of other countries are chiefly on points of detail, and as soon as these differences have been reconciled the way will be clear for large extensions of international co-operative cataloguing.

Chapter XI.

THE USE OF CARDS IN BOOK SELECTION AND ORDERING.

104. THE mechanical or routine side of book selection and of book ordering, as distinguished from their theoretical side, can best be dealt with by the employment of cards, or slips of standard card size. All the arguments already cited in support of the card unit in cataloguing apply with equal force in the present instance. The card, it may be taken, is the most desirable unit for all save permanent records in numerical or chronological order. In the routine of selecting and ordering books, the use of cards or slips saves time and work and leaves the lists or records always in a finished state.

105. *Librarian's suggestions.*—The large majority of the books added to any library are bought on the suggestion of the librarian and his staff. A general method of obtaining information regarding new books is to examine carefully the various literary reviews and magazines. The *Athenæum*, *Times Literary Supplement*, *Literary World*, *Saturday Review*, and other general reviews are all used for this purpose; magazines such as *Nature* and similar reviews of special branches of science and art must also be examined if the selection of books is to approach efficiency. Most important of all, a complete list of all the books published each week must pass through the librarian's hands and for this list the *Publishers' Circular* is the best. The reason for this is obvious: no review or magazine reviews more than a fraction of the books published, and it is doubtful whether the fraction that is reviewed can be considered the cream of the literary output. In other words, a magazine reviews the books sent to it for that purpose, and ignores the remainder. Very few of the important technical treatises ever find their way into the review columns of literary magazines, for example. The conclusion naturally is that the librarian must depend primarily upon a complete list of the books published weekly, and must mark this list according to his knowledge of books and authors, and according to the guidance of the reviews in authoritative periodicals. Any librarian depending solely upon the recognized literary magazines must produce an ill-balanced selection of books. (We have purposely refrained from attempting to estimate the critical value of "reviews," as that belongs rather to the theoretical side of the subject.)

106. The librarian, then, marks this list weekly, and it is then handed over to an assistant for the purpose of having the marked entries written on slips or cards. These slips must be of a uniform size, one of the standard sizes (5″ × 3″ is the best) for preference, as this enables stock sizes in filing cabinets or other apparatus to be used. This slip should contain the author's name, title of the book, publisher's name, price, the source of information and the date of publication. A brief reference to an important review of the book (if such review is not the "source of information") will often materially help to decide the final selection.

The following (Fig. 68) is a sample slip :—

PERKINS (William)

THE PLACE OF LECTURES IN EDUCATION.

Archer & Co. 7s. 6d. net.
P.C. 3rd, June, 1911
Rev. *Ath.*, 8th. July

C N S W

(Fig. 68.—Suggestion Slip or Card.)

The letters "C," "N," &c., at the foot of the slip need only be used when the library has branches. It enables the librarian when making his final selection to tick the letter representing the library, or libraries, in which the book is to placed. The accession number can also be written under the library letter, and the slip preserved for permanent reference.

107. In some libraries the plan is adopted of making senior members of the staff responsible for the suggestions in particular classes of literature. This is an excellent plan in the larger libraries, as no one man can give close and equal attention to all branches of knowledge at once.

108. *Readers' suggestions.*—In addition to the list of books selected for purchase by the librarian and his staff, a number of suggestions are received from outside sources—usually from readers. For such suggestions it is advisable to have a special form or card of the same size as the other slips. An example of an effective form is shown in Fig. 69.

All suggestions should be written on one or other of the slips or forms Figs. 68 and 69.

Borough of Blanktown Public Libraries.

I beg to suggest that the following work be added to the Libraries :—

Author.....

Title.....

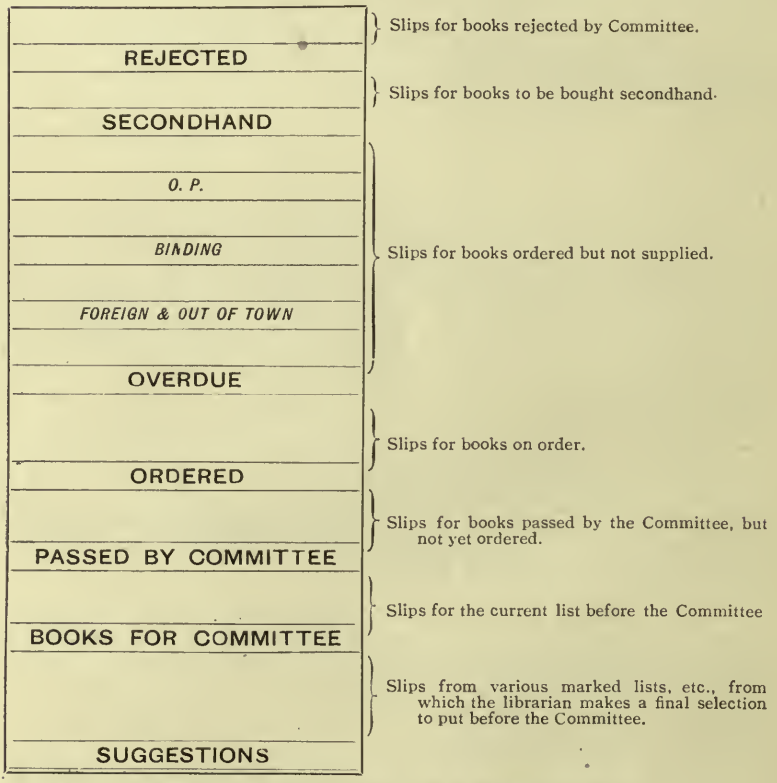
Publisher and Price.....

Name of Proposer.....

Address.....

Date.....

(Fig. 69.—Reader's Suggestion Form.)


REJECTED
Slips for books rejected by Committee.
SECONDHAND
Slips for books to be bought secondhand.
O. P.
BINDING
FOREIGN & OUT OF TOWN
OVERDUE
Slips for books ordered but not supplied.
ORDERED
Slips for books on order.
PASSED BY COMMITTEE
Slips for books passed by the Committee, but not yet ordered.
BOOKS FOR COMMITTEE
Slips for the current list before the Committee
SUGGESTIONS
Slips from various marked lists, etc., from which the librarian makes a final selection to put before the Committee.

(Fig. 70.—Diagram showing filing of Suggestion Slips.)

109. *Filing the slips.*—For the purpose of filing and handling these slips during their various stages, it is necessary to use a filing box or cabinet. These are so well known and in such ordinary use that it is unnecessary to describe them. The slips should be arranged in this file behind guides showing the particular stage of progress to which they have arrived. The plan or diagram (Fig. 70), (reading from the bottom up) explains the method of arrangement.

All the suggestion slips, from whatever source, are filed in the first place behind the guide marked *Suggestions*. From this main list, the librarian makes his periodical one for the committee.

110. *Committee list.*—This consists of a final selection of books which he lays before the committee or the book-selection sub-committee for their approval. The slips for this committee list, until the list is approved, are filed behind the guide marked *Books for Committee*. When the list leaves the hands of the committee, most of the slips will be placed behind the guide *Passed by Committee*, and a few may have to be transferred to behind the guide marked *Rejected*.

The method of submitting the list to the committee varies a good deal, some librarians simply bringing forward the bundle of slips, while others have to prepare typewritten or duplicated lists for each member of the committee. The question of method is usually settled by the committee.

111. *Ordering.*—After the list has been passed by the committee, the librarian marks the slips to indicate the destination or allocation of each book, that is, whether it shall be added to the central library or to a particular branch. Of course, in the cases of libraries without branches this would be unnecessary; but sometimes the slips may be marked to show whether the books are to be placed in the reference or lending department. It is largely a question of order-books. Where there is one general order-book or order method, the question of reference or lending stock can be left until afterwards. When the book is ordered, the date of ordering should be stamped on some fixed place on the slip.

112. The librarian (sometimes this is done by the committee) can also decide that certain books should be held over for a while until they can be purchased second-hand. The slips for such books should be transferred to behind the *Second-hand* guide.

113. After these preliminaries have been done, the list as represented by the remaining slips is written or typed on order sheets. The form of these order-sheets does not matter very greatly so long as the list is clear and gives the bookseller the necessary information. It should give the author (surname is sufficient), brief title, publisher and price.

After this order-sheet is completed and sent to the bookseller, the slips represented by it are stamped with the date of ordering and are placed behind the guide marked *Ordered*.

114 *Checking receipt of books, &c.*—When the books on a particular order have been supplied, the slip for each book should be taken from behind the *Ordered* guide and checked against the bookseller's invoice. It can then be placed inside the volume and used as an accession slip; in some cases it is afterwards used to form a card or slip accessions registers, taking the place of the numerical book-registers generally used.

115. After this has been done for each book supplied, there may be a few slips remaining behind the *Ordered* guide. These will represent books that have been ordered but not supplied, and should be taken out, after a reasonable time, and placed behind the guide marked *Overdue*. If the books are overdue for any special reason, such as "Binding," "o.p.," etc, the slips should be placed behind the special guides in the *Overdue* section. This keeps an automatic check upon the bookseller.

When these processes have been completed, the books are ready to be accessioned.

Chapter XII.

THE CARD ACCESSIONS REGISTER.

116. AT present it is the almost invariable practice to keep the register of accessions in ledger form. The convenience of the practice is the portability of the book; and there is a lingering superstition that it is a more enduring record than can be provided by any other means. Recently, however, the loose leaf ledger is coming into favour; and forms which have been found satisfactory for such important works as Nelson's *Encyclopædia* and the same publisher's *Standard Books* should certainly be suitable for the record of the stock of a library. Experience has shown that the rigid accessions register has undoubted disadvantages after it has been in use for a few years. Its order is the simple sequence of accession numbers from one to infinity; and it must naturally happen in course of time that the earlier entries in the ledger represent books that are no longer in the libraries because worn out, lost or withdrawn. As the value of the accessions register legally and practically is determined by its accuracy as a statement of the actually existing stock, it becomes necessary to make many erasures, and to allocate the numbers vacated by withdrawn books to later accessions. This involves writing new entries above the old ones; and it is obvious that a few years make the register a pathetic mass of erasures and additions and finally involve the considerable work of rewriting the whole ledger. The loose leaf ledger permits of sectional re-writing, and the use of the card accessions register obviates it altogether.

117. It is possible to make the suggestions card, described in our last chapter, serve the purpose of the accessions register as well. Usually a cartridge slip is used for suggestions, but if it is desired to use the same card in this dual manner, a more permanent card is required. The process is merely to file and index the card in the manner described below. As, however, the suggestions card is submitted to many processes, passes through many hands, and contains a variety of records concerning the character and purchase of a book, but unnecessary in the accessions register, it is usually thought advisable to use a separate card for the accessions register.

118. The information to be given by the register may be tabulated as:—

Accession number.
Classification number.
Author.
Title.

Size.
Binding.
Condition.
Date.
Place of Publication.
Publisher.
Published Price.
Date of Purchase.
Vendor.
Purchased price.

and the appearance of the card is as shown (Fig. 71). :—

30343 824.87 Pat 1.

Pater, Walter.

The Renaissance : Studies in art and poetry.

7in. Clo. New. 1912. Macmillan. 1:0 n.

June 15/12. Hankinson, 9d.

(Fig. 71.—Accessions Card.)

119. The relative values of these items should determine the order of the register. The usual order is that of accession, each new book as received taking the next number vacant in the simple numerical sequence. This ensures an approximately chronological order of accession, and a doubtful chronological order of publication. It also presents a rapid and facile method of turning up the entry of any book of which the accession number is known. These are common uses of the register, but it is possible, by slightly more complex but still simple adjustments, to give the register a more systematic order, and to secure the benefits of a numerical arrangement as well.

120. A second order is alphabetical by the name of the author, and this order has some vogue. In this case the name of the author (in full or in abbreviated form) occupies the top left-hand corner of the card :—

Pater **824.87 Pat 1/30343**

PATER, WALTER.
The Renaissance, etc.

Fig. 72.—Accessions Card in Alphabetical Register.)

and the classification and accessions number are carried to the right hand top corner. In short, whatever be the order of arrangement, the arranging symbol should occupy the top left hand corner; and, hence, in the classified accessions register, the card would be as follows : —

824 Pa. **30343**

PATER, WALTER
The Renaissance, &c.

(Fig. 73.—Accessions Card in Classified Register.)

121. Either the alphabetical form, or the classified form just hinted at, presents possibilities which are not to be gained from the numerical form: insomuch that the accessions register and the alphabetical or the classified catalogue may (with limitations as to added entries, cross-references, etc) be one and the same. The main objection, however, is that as the register is the legal record of stock on which claims for insurance and in other connexions must be made, it is not desirable to subject it to the wear and tear of public use or to possibilities of damage from fire or from other sources of defect. But, apart from the advantages named, the classified form has much to commend it, as it always shows the balance of the stock, the cost of that balance, the characteristic specialities of publishing houses, and much other information invaluable in the work of addition.

122. Should either of these two forms be adopted, a numerical key is essential; and this forms the slight complexity to which we have referred. Each book must have an individualising number composed of the classification number and an alphabetting number—the Cutter, Jast, Merril, Stewart or some similar number will serve—in order that the full symbol shall represent one book only. This number must be written on the cards as above (Figs. 71-73). In front of the card accessions register a number of "index" cards are necessary. These cards may be divided into columns showing a numerical sequence :—

0—50							
1	O85 Wa1	13		26		39	
2	G347.62	14		27		40	
3	Fig. H4.3	15		28		41	
4	etc.	16		29		42	
5		17		30		43	
6		18		31		44	
7		19		32		45	
8		20		33		46	
9		21		34		47	
10		22		35		48	
11		23		36		49	
12		24		37		50	
		25		38			

(Fig. 74.—Numerical Key to Alphabetical and Classified Register.)

123. The numbering would be continued on the back of the card so that each card represents one hundred items of stock. When a new card is added to the accessions register in its alphabetical or classified sequence, the individualising number of the book it represents is written on the index card at the numerical place. By this simple expedient it is possible to refer immediately from the accession number to the sequence in which the full accession entry is to be found.

124 Of course in the example given (Fig. 74) the individualising number is in classified order. An alphabetical accessions register would be arranged by an alphabetting number, such as those we have named throughout, and the classification number would not affect the sequence.

125. Some librarians achieve the results of the index by keeping the numerical key in book form, but this has no special advantages to recommend it beyond those recognized as accruing to book-form as such.

Chapter XIII.

CARD INVENTORIES OF STORES, SUPPLIES, Etc.

126. THE upkeep of the stock of stationery, supplies, stores, and fittings of all kinds, is facilitated by the provision of an inventory on cards. This card inventory can be made to serve three useful purposes: (1) to provide an index to the storage place of each item; (2) to furnish a ready means of ascertaining the cost of any item; and (3), to make the re-ordering of most things a simple matter of copying.

127. The diagram on next page, of a slip used for these purposes shows the method of indexing (Fig. 75).

As will be seen from the example given, the method of indexing the stores or supplies is alphabetical. The "Description" line is for such particulars as differentiate various kinds of the same article, such as Paper: Drawing—Foolscap, plain—Foolscap, ruled—Foolscap, squared, etc. The various columns supply information as to date of ordering, quantity, number of order, name of vendor, and price. When, therefore, the stock of any supply is getting low, it is only necessary to turn up the article in the inventory, and full information for re-ordering is at once available. In many cases, as has been noted, the simplest process is to turn up the last order and simply copy this for the new supply. This rapid reference to previous orders is particularly useful in the ordering of articles which require a detailed specification.

128. The method of using the "location" and "sample" lines will vary according to the usage of different libraries, but the following plan is simple and effective. All storage cupboards, shelves, etc., should be numbered in one progressive sequence. If necessary, each of the various departments and rooms may be given a letter to facilitate the finding of a particular shelf. After each supply has been assigned to a fixed place in one of these numbered storage places, the numbers of the localities are carried on to the inventory cards, thus forming a rapid key to the finding of any special item. The "sample" note only applies to cases where samples of the articles have to accompany the orders. For convenience, such samples should be kept together and indexed as shown above.

129. This inventory is not confined to stationery and the ordinary supplies, but should apply to everything ordered, including all kinds of furniture and fittings, repairs, and even such items as window-cleaning and similar work. If this is done, it is possible to obtain *at once* exact information regarding any article that has been supplied, or any work that has been done.

Envelopes.

DESCRIPTION *F'cap. White, with arms.*

LOCATION *E 97.* SAMPLE *A 15.*

Date.	Quantity.	Order.	Vendor.	Price.		
'09, June 21	*2,000*	*790*	*Partridge & S.*	*1*	*9*	–
'09, Nov. 4	*2,000*	*925*	*„*	*1*	*9*	–
'10, May 17	*2,000*	*1214*	*Carlton & Co.*	*1*	*6*	–

(Fig. 75.—Stores Inventory Card.)

Date.	Quantity.	Order.	Vendor.	Price.		

(Fig. 76.—Stores Inventory Card, back.)

Chapter XIV.

THE PERIODICALS CHECK.

130. IT is necessary to keep an adequate check upon the regularity of the supply of the numerous periodical publications coming into a library. This check is required for the supervision of the accounts, and (more important) for the maintenance of this side of the library's work in a proper state of punctuality and efficiency. The periodicals list of any library is continually being altered by the addition of new publications and the subtraction of publications either defunct or no longer desired. This continual alteration renders adjustability in the library's record of periodicals as necessary as in the catalogue of books, and this adjustability is best secured by the use of cards. By using cards in the following manner, the immediate detection of any overdue periodicals becomes automatic, and at the same time a complete record of all items received is at once available.

131. The following card (Fig. 77) is so arranged as to be available for the checking of daily, weekly, monthly and other periodicals.

Library World **Period of Issue** M

Due 15th **Price** 7/- per ann. **Source** Smith

Disposition Filed **Vol. begins** July **Index issued** July

	Jan.	Feb.	Mar.	April.	May.	June.	July.	Aug.	Sept.	Oct.	Nov.	Dec.

500—20/3/03.

(Fig. 77.—Periodicals Check Card.)

In the case of a *daily* newspaper, for example, the issues are marked off as received in the following manner.

1913	Jan.	Feb.	Mar.	
	× × ×	×		
	× × × × × ×	× × × × × ×		
	× × × × × ×	Etc.		
	× × × × × ×			
	× × × ×			

(Fig. 78.—Checking of a Daily.)

It will be noted that in marking off a " daily," the columns are used downwards, each column representing a month, and the crosses or check-marks indicating by their position the days of each week.

132. For *weekly* periodicals, the columns are used across the card, and the weeks are marked off in each monthly square in the following manner (the example taken is a periodical published every Wednesday) :—

	Jan.	Feb	Mar.	April.	May.	etc.
1913	× × × × ×	× × × ×	× × × ×	× × × ×	× × × ×	
1914						

(Fig. 79.—Checking of a Weekly.)

133. For *Monthly* periodicals, the columns are again used across the card, and as each square represents a month, the marking is simple :—

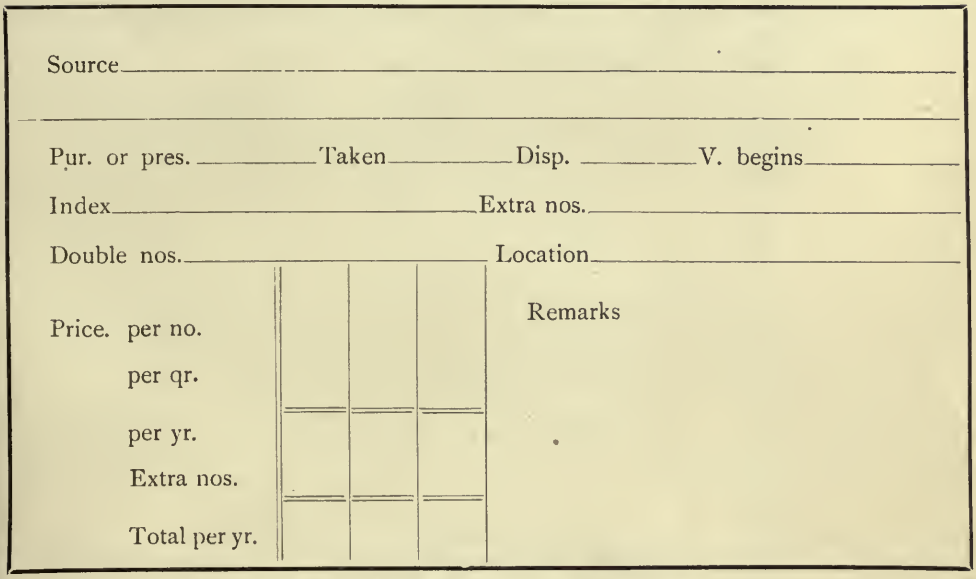
	Jan.	Feb.	Mar.	April.	May.	etc.
1913	×	×	×	×		
1914						

(Fig. 80.—Checking of a Monthly.)

134. Periodicals issued at other intervals, or irregularly, can easily be marked off as received by modifying one of the above markings to suit the individual cases. A *fortnightly* issue, for instance, would be shown by two (and occasionally three) crosses in each square; a quarterly would be marked in its four appropriate monthly squares.

135. The following card (Fig. 81) shows a more detailed tabulation of information. The checking squares—and the title of the periodical—occupy the other side (the front) of the card, and are similar to those illustrated in Fig. 77. The additional information given by this form is of use chiefly in the checking of accounts.

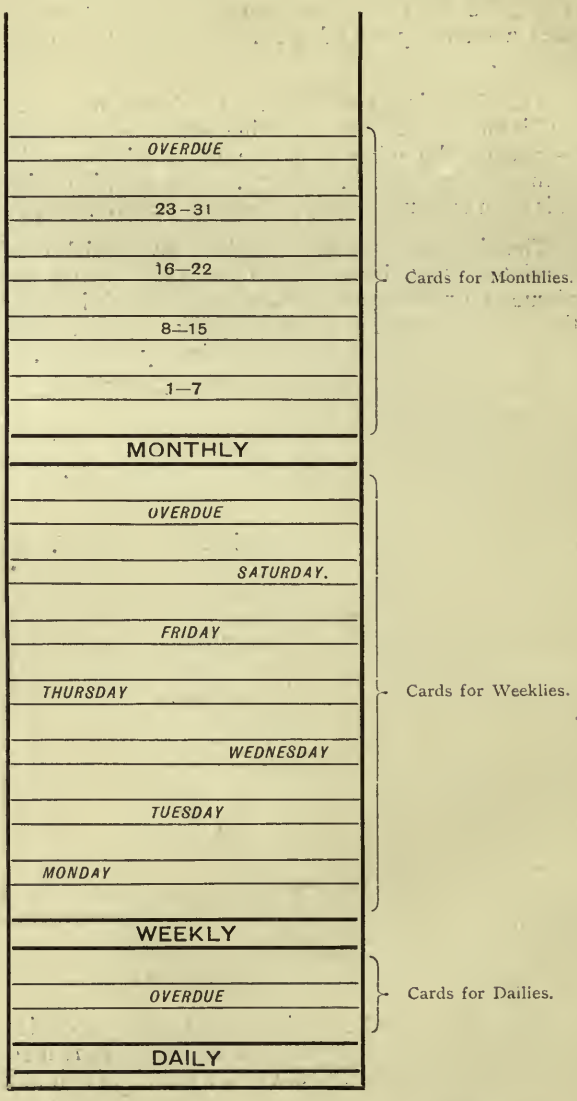
136. The absence of a check mark at any special date indicates the non-receipt of that issue of the periodical. In cases where a particular issue of a periodical is not received at all, it is better to show this on the card by means of a special mark (say a circle in red ink), for a definite mark is better than an indication by omission.



(Fig. 81.—Periodicals Check: alternative ruling.)

137. The filing of the periodicals check cards is of great importance, for it is the arrangement of the guides that renders possible the automatic check on overdues, etc. By means of guides indicating the "Daily," "Weekly," "Monthly" periodicals, etc., and sub-divisional guides to indicate the days of the week and the dates of the month, each day's checking becomes an almost mechanical process. In Fig. 82 a plan of the arrangement of the guides and cards is shown.

138. In checking off the periodicals supplied on (for example) Thursday, the 9th, the following process would be completed:—



(Fig. 82.—Arrangement of Periodicals Check, reading upward.)

First all the cards behind the "Daily" guide would be checked, and the cards for any items not supplied would be placed behind the "overdue" guide and dealt with at once. Then the cards behind the "Thursday" guide of the "Weekly" division would be treated in similar fashion. Finally the cards in the "8-15" section of the "Monthly" division would be run through rapidly and any due on the 9th either checked off or removed to the "overdues."

139. By using the cards in this manner, any irregularity in the supply of periodicals reveals itself automatically, thus enabling the assistant-in-charge to deal with it promptly and effectively. It will be noted that the "Monthly" division is subdivided into four parts only instead of thirty-one. These four date sub-divisions are quite close enough for practical efficiency under ordinary circumstances, particularly as many monthly periodicals vary slighty from month to month in their dates of issue. If, however, a very large number of monthly periodicals are contained in one list, it is desirable to have a sub-divisional guide for each date of the month, and to treat the cards in the same way as that described (§ 138) for the Dailies.

140. In some libraries a separate record is kept, in book form, of all periodicals not supplied, with notes of the amounts to be deducted from the periodicals accounts. This is in addition to the card check, and may be kept in any book ruled with cash columns.

APPENDIX.

A SELECT BIBLIOGRAPHY OF CARD CATALOGUING

THE following is a brief selection of the more important authorities on the history and practice of cataloguing on cards. For further information, reference should be made to Cannons's "Bibliography of Library Economy," where a complete list of the articles in the English language dealing with the subject that have appeared in the professional press to 1909 will be found. For foreign literature reference should he made to Hortzschansky's "Bibliographie des bibliotheks- und Buchwesens" (Leipzig), annually since 1904. The indexes of the various periodicals will also disclose numerous other references.

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